

SEVEN DAYS

TREADING WATER

PAGE 16
The future of Charlie's Boathouse

THE SPACEMAN WHO WOULD BE KING

Can Red Sox great
Bill Lee throw
an eephus in the
governor's race?

BY DAN BOLLES
PAGE 30



FRESH CINEMA

PAGE 24

Stars, newbies at new-film fest



50 YEARS AT THE EASEL

PAGE 34

Billy Brauer retrospective in Walsfield



GRAPE EXPECTATIONS

PAGE 43

Vermont winemakers go biodynamic

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AUGUST 16-17, 2014

Consequently, just one day after the decision, military jobs started packing along the Burlington waterfront for last weekend's long-planned Wings Over Vermont Air Show — prompting complaints about, well, *any* sponsored *it*.

The plants left with the same thunder that accompanied their entrance — another radioactive blast.



PLAYBOY
The David Laundy
World's Fiercest
Party was actually
brought to New
York. But hey—
kiss your rejected
Tuesday's Norman
state goodbye!



and 1998, all of the above indicators fell

- **Theresa Sanders Buys a Summer Home in North Haven** by Tomko Goldstein: Here's that presidential campaign it's over! The senator and his wife have a secret place to relax.
- **Primary Night: Live King!** by Ben El-Mechaieq: How did we miss this? The night before the Iowa primary night to go out doesn't have to be as gloomy as it seems.
- **As Shown, Netts Set Off Some Battering** by John C. H. Lewis: The president's flying overhead before last weekend's air show caught some people off guard.
- **Coming Soon: Jerrie Markert** by Julie Klay: Jerrie's getting a new identity, some new neighbors, and a new life.
- **Countdown to the Presidential Inauguration** by John C. H. Lewis: The president's inauguration is just a few days away.
- **Countdown to the Presidential Inauguration** by John C. H. Lewis: The president's inauguration is just a few days away.

Discrepancies
but would probably be used all but
exclusively for pursuing the
benefits because that air share is
currently unchanged.

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Introducing: Ken Ricardo. **90-90 PLATTER** is a new feature that samples the Vermont police best. Plenty to go around. So dip in.

Illinois State Police tested an Auburn woman's bloody caught on security camera showing her collecting for breast cancer survivors. Experts said and convincing evidence was found that 50-year-old Merry Watkins committed the cruel crime at a Frederick's Fashion store. She looted over and looted stock for her own gain. The money was stolen in her back pocket, store clerk Phil Stowell, who was working at the time, told investigators. "She did call in later and apologize," she stated from cancer victims. That's how "Cops charged Watkins with two counts."

Heenan hit inmate stopped Jason Yu, 22, of Huntington, for driving 100 mph on Interstate 68 north in G. Arden. We was his inspiration on his sleeve: The 11-foot spreader donned a T-shirt: Night Train, of fictional NASCAR legend Ricky Bobby, far his favorite actor.

A London-based news website stuck upon a girl slumped in a bench last week cops said. A caller described the unidentified rubber-skinned but sunken-faced girl as being something like a large finger as she couldn't conform with police the type of woman used to the rubber, but the police are on information on the missing girl, call 2024 4044.

Steve Merrill
NIGHTLY SHOW

A comment by Phil Scott printed in last week's *Free Game* omitted several words. Here's what Scott said: "But tonight we can say with certainty that this campaign settles an important debate: Negative campaigns don't have to work in Vermont. No matter who you are, no matter how much money you spend, the high road truly leads to victory."

Your submission options include:

- sevendaynet.com/feedback
- feedback@sevendaynet.com
- Seven Days, PO Box 1154
Burlington, VT 05402-0154

Date Conducted: 11/1/2014

[Re Live Culture: "Montpelier's Seedy Theater to Get New Owner," August 15] The *Downstate* theater has an AC, and it gets hot! Plus, people are always walking in front of the screen, I suggest 1. ditch the basement theater, which is terrible. 2. Add midnight screenings of cult classics. 3. Replace those terrible seats with some recharged post-World War II.

Joshua Meyer
B.A. 2002

amigos in Judge Estrella had ripped the script ["Case Dismissed: Echoes of Northern Political Issues in a Vermont Courtroom," August 20] and sentenced a repeat driver under the influence of driving-with-license-suspended driver to jail the sentence for having more than 200 melons like that Guernsey and still something like, "You're Black, and statistics show a higher propensity to commit crimes, so I'm sentencing you to 20 years." The satire and media coverage would be swift and caustic. With fully a quarter to a third of the local "Black to court" crime

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contents

August 17-24, 2016 WOL 21 NCI 48

LOOKING FORWARD



NEWS

- 24 **Will Scott Bruland and Bartlett or Road-Tested?**
BY TONY PALLENCO
- 26 **Artists Rally to Keep Charlie's Bookstore Afloat**
BY ALICE FREED
- 28 **Hit the Gas: Clashes Against Fuel Industry Find Traction in Courtrooms**
BY MARK DAVID
- 30 **Excerpts From G4 Message**
BY NICHOLAS M. SARTI

AFTS NEWS

- 22** **Overnight Projects**
Musée Invention
Installations in the
Museum Floor
BY RACHEL LEVANT-LUDKE
- 24** **No Sophomore Slump**
for Star-Stranded
Middlebrow New
Filmmakers Festival
BY LINDA JORDAN
- 26** **A St. Johnsbury**
Atheneum Exhibit
Presents the Syrian
Crisis in Miniature
BY JEFF ELLY

FEATURES

- 30 The Significance.**
Theme: *Who Would Be King*
Plot: Can Red Sourest
Hill Lee throw an election in
the governor's race?
JAMES HILL
- 34 Mystery Mix**
Theme: *Why Didn't
He Stay?*
Plot: A man with 100 years of
painting wisdom
ARTHUR J. JORDAN JR.
- 38 Yodling Around**
Theme: *Howling a
10th-century landmark with
no one to watch either park*
JIM JENSEN
- 39 On the Threshold**
Theme: *How often do you
enter the Realm of the Unknown?*
ANNE L. LEE
- 40 Vice of the Times**
Theme: *Vermin & Inhuman
man-makers for the nation's
rulers*
JIM JENSEN
- 44 Cautious Topics**
Theme: *Can Apologists
Uncover what's been
hidden behind the bible
and whitewash?*
WILLIAM PALMER
- 48 File Under "P"**
Theme: *How many local
officials are you (probably)
serving?*
JAMES HILL

FTI LIMS + REVIEWS

- 12 **Fair Game** PAULINE
- 26 **Work** JOHN
- 37 **WTF** CELEBRE
- 41 **Kids Disasters** JOHN
- 55 **Goodfights** PAULINE
- 63 **Allison Reviews**
- 68 **Art Review**
- 72 **Movie Reviews**
- 81 **Ask Athena** JOHN

QIN STUFE

- straight, deep
 embossments
 are because explains it as
 a failure of the sharp
 side material
 techniques here now
 go forward
 during 2000
 not just
 deep side lines
 this road will work
 but
 for well training
 at the end

SECTIONS

- 11 The Magnificent 7
- 21 Life Lines
- 44 Calendar
- 58 Classes
- 68 Music
- 84 Art
- 92 Movies

CLASSIFIERS

- building, service
- buy from staff
- beneficiaries
- shared
- time
- a minimum
- art
- legally support gr
- service's/clients
- puzzle assembly
- jobs

VIDEO SERIES



Linderoth & Linderoth



Stuck in Vermont: Farms across Vermont are open to the public during Open Farm Week, August 15 through 21, in 2015. Ben Sattleryer celebrated the week by visiting Benign Bird (Cats on Freshness Falls).

A Music Writer Calls a Lake Monsters Baseball Game

此後，數據機、數據卡、數據卡+USB

For me, the best way to enjoy baseball isn't to being at the ballpark. It's listening to the radio, not watching TV. Perhaps it's because of the fuzzy nostalgia that pervades and defines America's Pastimes. Perhaps I'm just too cheap to spring for cable. Whatever the reason, the sweet crinkle of a Boston Red Sox radio-broadcast is my preferred soundtrack for summer hours spent sipping beer on the back porch, dangling my toes in the lake or lounging on a Cape Cod beach.



Though I make my living writing about music, baseball was my first love, an affection that blossomed long before my interest in rock and roll — at odds, for that matter.

getting paid to watch and talk about baseball might just be the best job in the world. At a recent Vermont Lake Monsters game at Centennial Field in Burlington, I treated that proposition under the on-the-fly tangle of a deal who would know — George Costanza, a Vermont Association of Broadcasters Hall of Famer. And I found out I was right.

20|20
HINDSIGHT
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1. A good one is 1994.

References

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ONE THE PAINTED LADIES

Billy Braverman knows his sexual paintings of females, showing selections from a half century of work in "Billy Braverman: 50-Year Retrospective" at the Buxton Modern in Watfield. Rachel Grossberg Jones gets the scoop on tiny.cc/mag70111

SEE CALENDAR LISTING PAGE 38

Compassionate Cyclists

Why don't you ride? The *Green Mountain* and *Angelic Ride* experts from Dartmouth College encourage you to do a 100-mile ride with a city center bike group. Go to the last column for City Center info.

SEE CALENDAR LISTING PAGE 38

3

THURSDAY 16

Another Brick

I had to be the Pioneer Theatre for a screening of *Rock Play! The Well*. The 1982 musical drama that riffs on the flake band's classic album follows a musician as he descends into madness while physically and socially isolated.

SEE CALENDAR LISTING ON PAGE 38

4

THURSDAY 16-SUNDAY 21

Strings Attached

Barthelme and Bingham and Strauss, oh my! The *Central Vermont Chamber Music Festival* plays works by these composers and other "world-class music in the heart of Vermont." Open rehearsal, kid-friendly concerts and a performance by the Vermont Youth Orchestra sound out the list.

SEE CALENDAR LISTING ON PAGE 38

5

THURSDAY 16-SUNDAY 21

Daring Dance

Sweet, sexy accompaniments to the famed South American dancer based at the *Mano Tango Music Festival*. The event brings together top-notch musicians for rousing performances alongside certified dancers, live, workshops for dancers, talks and an expanded cooking class space up the river.

SEE CALENDAR LISTING ON PAGE 38

6

SATURDAY 20

Argh, Matey!

Don't off your skull-and-crossbones hat. The *Gloucester Lake Hepper Cruise Series: Buggy Boat* is fishing with a twist. On the pirate-themed party boat, Sarg of Thieves and Tortuga's mermaid librarians for a rum-shaking good time.

SEE CALENDAR LISTING ON PAGE 38

7

SATURDAY 20

Angelheaded Hipsters

"I use the best minds of my generation destroyed by madness" wrote Kerouac in *On the Road*. His 1959 post-war novel inspired a generation. He named the name of Mad Generation as a New York City-based intellectual and performance art company, which seeks to illuminate its own generation through art. Catch works-in-progress inspired by obscure literature in *The Lighthouse and Other Beginnings* at Phoenix Theatre.

SEE CALENDAR LISTING ON PAGE 38



What Happened?

Now that the dust has settled, it's clear what happened in last week's primary election. Right? Wrong.

Campaigning a black box—particularly in Vermont, where exit polls aren't conducted in state elections and polling of any sort is a scarce commodity. We know who won, but we don't know who voted for whom—and we definitely don't know why.

We have no question but have pondering this past week, along with my best guesses at the winners. Fast, reader, because I'm probably totally wrong.

How did a novice state-level candidate defeat a veteran pro for the Democratic gubernatorial nomination?

Before this campaign season, former transportation secretary **LEE MATEL** had never run a race outside of his home district in Waterbury, Huntington, Bolton and the bustling metropolis of South Cove. She still emerged to defeat Democratic **MAIT DUNN**—a former state senator who had previously run for lieutenant governor and governor—a 49 percent to 37 percent.

Both men strong campaigns. They each raised roughly \$1 million, deftly deployed mass media and mass support from major players. Master campaign managers **WOLFE KETNER** and **THOMAS CAMPBELL** managed **NICK CHAVEZ** deserve credit.

From the outside, it appeared that this race came down to timing and discipline. Dunn ran strong through the dog days of summer, but Maitel hit her stride when it mattered, as voters started paying attention in late July.

Dunn received by throwing a Hot Mary pot signaling to supporters of a third Democrat in the race, **PETER SALAMON**; that he was receptive to their concerns about industrial-scale wind power. The move backfired and precipitated a series of public squabbles. All the while, Maitel kept her head down and focused on her pitch plan.

So what all about wind?

Definitely not. The issue found resonance because it could start a prevailing narrative about Dunn: that he'd say anything to win a vote.

But wind-energy proponents have much to celebrate. Their candidate, Maitel, won 3,729 more votes than Dunn and Gelbach combined.

Who really won the primary?

ELL MCKENNA, who very publicly shifted his endorsement from Dunn to Maitel nine days before the primary—and also backed Sen. **DAVID ZUCKERMAN** (D-Chittenden) in his successful bid for the Democratic lieutenant gubernatorial nomination.

Are elections for sale in Vermont?

No.

At \$5.3 million, this year's gubernatorial primary was the most expensive in state history. It's clear that candidates needed big money to compete. Gelbach's fundraising efforts—by the record just \$750,000 from non-relatives and spent just \$200,000 in other races—may have moved him out of the expense he needed.

But retired Wall Street banker **BRUCE UPMAN** failed to buy the Republican nomination, despite outspending Lt. Gov. **PAUL SCOTT** \$1.1 million to \$500,000. After dropping \$388 for every vote he received, Uman got the same total vote as Maitel—50,000 votes do in Vermont's two-vote Senate but has 50 to 39 percent.

Up and down the ballot, well-funded pots met with defeat. Rep. **KENNA RAN** (D-Huntington) occupied both her seat for the Democratic Lt. gubernatorial nomination and won just 37 percent of the vote. In the race to represent Chittenden County in the Vermont Senate, two of the three biggest spenders—newcomer **PAUL RAN** (\$430,000) and **DAVID KENNA** (\$324,000)—failed to win with as the second-round election. The third, Burlington Rep. **DAVE PEARSON** (\$192,000), did make the cut.

WAS THAT THE LAST WE'VE SEEN OF SHAP SMITH? NO.

Has Phil Scott ended up yet?

Sure, he trounced Dunn. But as the GOP's sole statewide officeholder, he should've measured his heretofore unknown challenger by a wider margin. In the closing days of the race, even his closest allies were looking out that he hadn't responded to Maitel's attacks sooner. (For more on that, see page 14.)

Note to Scott: You're about to face a well-oiled Democratic machine. Wake up!

How did Sen. Bruce Sanders influence the Vermont primary?

His late endorsement in the lieutenant gubernatorial race clearly helped Zuckerman. How much is harder to say. Many voters probably already identified the pouting Phil with Sanders, who had endorsed the legislator 30 times before.

Sanders' biggest influence on the primary may have been his seated position in the gubernatorial race. Dunn worked long and hard for the senator's endorsement but never asked it. That made his eventual initiation of Sanders—in TV ads, meetings and debates—ring hollow.

The former presidential candidate endorsed in 18 legislative races. But most of his picks were established incumbents, such as Sen. **ANTHONY POLLINI** (D-Washington) and Rep. **SUEAN WITCHAMER** (D-Washington), who didn't have much to fear. And from **BRUCE**, who received a major fundraising assist, Sanders mostly put forward western expressions of support.

Sanders declined to back some recent Senate races, including his own Democratic. Normand Committee delegate, **ASHLEY ANTONIA**, who unsuccessfully challenged former Sanders delegate, Rep. **KEVIN TRACY** (D-Hartford). Of the five competitive House races in which Sanders did endorse, only three of his picks won.

How did Republican presidential nominee Donald Trump influence the primary?

Also hard to say. But if Scott's public condemnation of his party's eventual standard-bearer hurt him in the GOP primary, it didn't show. And it may well have him in the general election fight, during which Maitel and the Vermont Democratic Party will surely try to tie him to Trump, despite his clear public record of opposition.

Is 2018 'The Year of the outsider'?

That's become a cliché in the national political dialogue. Here in Vermont, the results are mixed.

The two biggest incidents in the gubernatorial race—Maitel and Scott—won their respective races. The only incumbent legislator to lose a primary last Tuesday was suspended Sen. **WENDY WICKHAM** (D-Franklin), who lost out on an actual senate chair (though that may say more about the power of incumbency). House Appropriations Committee chair **NATE JOHNSON** (D-Benning) and House Education Committee chair **DAVE SHAPIRO** (D-Benning) both presided to contested primaries.

On the other hand, Zuckerman managed to beat House Speaker **SHAP SMITH** (D-Montpelier) in both a one-party primary. That was despite the fact that most elected Democrats backed Smith—and that the Vermont Democratic Party refused to raise money, such as its voter list, with Zuckerman.

So how did Zuckerman lose down one of the most powerful Democrats in the state?

Smith may have been the favorite among Montpelier master-planners, but Zuckerman has been cultivating third advocates and activists for two decades—even outside his Chittenden County base. Those people vote in Democratic primaries.

Zuckerman was the only candidate in the race who valued independent ads. And, as we mentioned earlier, those

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For his part, Smith faced plenty of hand-wringing. He got into the race late, lost some of the establishment Democratic vote to Ryan and was overshadowed by the baggage of his eight-year speakership.

Was that the end for us voters of Shop Smiley?
No.

Will Zuckerman help or hurt Minter?

The moderate (or least by Vermont standards) Minter might be able to win over skeptical Progressives by embracing Zuckerman's credibility and bringing him into the Democratic fold.

But she may want to keep him at arm's length. His past support for a carbon tax and his outspoken advocacy for emergency legislation (not to mention that hyper bar) could pose problems as the coasts moderate voters.

Also, how come nobody mentioned it in the primary that Zuckerman is a vermouthologist who opposed the elimination of the state's so-called phonological exemption?

Is what's gained for Vermont's next governor?

There are generally two schools of thought when it comes to this general-election matchup. The first notes that, in every open Vermont general election since 1962, control has switched to the opposite party. So it's Smith's turn to lose.

The second school of thought is that Trumpy will dampen Republican turnout and motivate many Democrats to vote — many of whom will check the box next to Minter's name.

I subscribe to both theories. So who the hell knows?

Heralding the Future

The *Northford Herald* and *Barre-Barnesville Times Argus* were spared a harsh sentence last Wednesday night when two out-of-state newspaper owners agreed to buy them from owner & **JOHN HORNBECK**, and family.

It was a watershed moment for all who cherish newspapers and prize local ownership. The good news is that the financially ailing papers will continue in print. The bad news is that, for the first time in the *Herald's* 223-year history, it will not be controlled by locals.

But the buyers — **BLAKE BRONKHORST** of Miami and **DAVE HARRIS** of New Hampshire — are sending positive signals. Bronkhurst, who has been in the business for three decades and owns many of Miami's leading newspapers, said three days that he doesn't have "small-town personality" when it comes to ownership. He, Harris, who owns Upper Valley Press print the two papers and *Green Days*, suggested he'd like to oversee the *Middlebury Advertiser* online. This summer to drop from daily publication to five times weekly.

Bronkhurst and Harris have an opportunity to generate a lot of goodwill in the communities they will soon serve. Here's how

they can do it. First, invest in their depleted newsrooms so that the *Herald* and *Times Argus* can reclaim their position as the best dailies in Vermont. Second, hire back former *Herald* news editor **ALAN HEARS**, who was fired nearly two weeks ago for making a lewd and ethical decision, to cover the financial issues at *Business Company*.

In return, the community should rally around the papers by sending signed subscriptions and taking out subscriptions. Because local journalism isn't free — and it is absolutely essential.

Media Notes

Despite the *Herald's* troubles, there has been an understatement: a spate of good news recently in the northern Vermont journalism world.

BRADEN BUCKHEIM, who spent the past decade editing the weekly *Manchester Journal*, joined Greater Northeast Access Television last week to help it launch a local news department.

"We're going to attempt to cover all the stories that we feel are necessarily said, at this point, are sort of slipping through the cracks," says McDermott, who will serve as news director.

KEVIN MURRAY, vice president of news at *Journal owner New England Newspapers*, says he's already looking for a replacement for McDermott. Ross Betts, Murray's a hiring spree to expand the newsroom at the *Journal's* sister papers the *Northshore Reformer*, *Bennington Banner* and *Pittsfield Mass-based Berkshire Eagle*. A group of Berkshire-based investors bought the four papers in May from national chain Digital First Media.

"We're positioning our papers to become the best local newspapers in the state," Murray says. "The goal is to become the best local newspaper group in the country."

According to Murray, the *Eagle* has already launched several production positions and is looking to add an investigative reporter. The *Reformer* is adding a news and a sports reporter. And the *Banner*, which has already gained one reporter, is adding another.

That last position will be in partnership with VTDiscovery, which plans to finance half of its salary. Diggs has had a similar partnership with the *Greenwich*, a Berkshire-based weekly, for nearly a year. The online news outlet also recently hired **ALAN FIDELMAN** to cover *Bennington County*.

Diggs' chief of staff **JANE GULLONAY** says all three positions will be part of a new seven-person Vermont bureau, which she hopes will "provide more news of local and statewide interest." They'll be funded, for a time, by a grant from the Glenshire-based *Dixes & Co. Foundation* in *Joondine* Foundation.

"We're trying to collaborate on a competitive environment," Gullonay says. "In the end of the day it's making sure that readers get news." ☐



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Phil Scott: Bruised and Battered or Road-Tested?

BY TERRI HALLENBECK

As a Republican gubernatorial candidate Phil Scott shook voters' heads earlier this month at the Franklin County Field Days, he heard a radio playing. There it was again, another ad in which Republican rival Bruce Lunsin was berating him.

Everywhere the lieutenant governor went before last week's primary election, it seemed he couldn't escape Lunsin's barrage. By the time the August 9 primary came around, Scott himself was among those who thought his opponent's message was so ubiquitous that their race was going to be a non-issue—or worse.

"I was preparing myself for a loss," Scott said last Thursday in a post-primary interview in his office at Dutton Construction, the Middlebury construction company he co-owns with his cousin.

The numbers—Scott scored nearly 46 percent of the vote in Lunsin's 36 precinct—showed that his fears were unfounded. Solid victory aside, Scott did not come away unscathed.

Lunsin's month-long \$2.1 million tongue-lashing left Scott battered, bruised and still trying to defend himself as he heads into a tough general election against newly elected Democratic nominee Sue Minter.

Even as he accepted congratulations on his victory last week, Scott conceded that the frays with Lunsin showed he must get better at quickly and concisely countering accusations. Sixteen years in elected office—as an incumbent governor and 10 as state senator—do not a battle-tested gubernatorial candidate make.

"This is going to be a challenge—personally, professionally and politically," Scott said. "I'm prepared to go into the next three months trying to get better at articulating our message."

But Scott and he's proud of the fact that when Lunsin turned particularly vicious—accusing him of election fraud in the first days of their race—he didn't reciprocate. His classic adverbs urged him to be bold, but he refused. Scott declined to reveal what they wanted him to say, but he revealed it "gave me that pit in the stomach."

Despite his primary victory, Scott starts his general election campaign with the question hanging: Can he stand up for himself?

As Scott often does, he answers with a racing analogy. He noted, "You don't get to be the all-star who's leader in the late-model category at Rome's Thunder



LAUREN PETERSON

Road Speedfest) by letting others run roughshod over you.

"Racing and politics are so similar," Scott said. "I've had my tires flattened. I still have more wear than any other driver."

In 25 years at Thunder Road, Scott soaked up those wars, he said, not with a bull-in-a-china-shop approach, but by picking his spots, sticking to his guns and not taking the bait from more aggressive competitors. At age 58 and despite his hectic campaign schedule, Scott makes a highly competitive third in the standings this season.

"He doesn't push people out of the way," said Bill Fitzgerald of Marlinton, who's worked at Thunder Road for 60 years as the purveyor of race-day tips. "He goes around them."

Thursday night, two days after his emotional primary victory, Scott topped up his fire-retardant racing suit, dipped into the driver's seat of his green-and-black No. 94 car, and sped into the quarter-mile track. He will give up racing if he wins the governor's office, he said, but for now it remains a welcome weekly diversion.

Scott is so popular at Thunder Road that as a private driver's racing, his competitors applauded his primary win. Between races, at least two fans handed

Scott campaign-contribution checks, which he discreetly tucked into his racing-suit pocket.

In the second of his three races that night, Scott was steadily gaining on the competitors when he pushed his Chevrolet to the outside and caught the outer edge of the track with his right front tire, which forced him to back off. Had the maneuver worked, the award would have been big. When it didn't, he retreated to the middle of the pack. The move was typical of how Scott works for his opening.

On the campaign trail this summer, Scott may have held back for too long.

During an campaign forum, he referenced the national debate over how much construction is funded. With a growing number of electric and low-hail consumption cars on the market, the traditional gas tax is not raising enough money, he said, and ought need to be replaced in the federal level with a per-mile tax.

Lunsin pounced, launching into that accused Scott of proposing a new tax—an unabashed misquoting of Scott's words.

Scott admitted last week that he never saw it coming.

"I probably didn't take it seriously enough," he said. "I look back at that and

wish I'd explained it differently. That was a mistake."

In political science, the general school of thought is that contested primaries are healthy for the eventual winning candidate, according to Middlebury College associate political science professor Scott Johnson. Candidates come out more experienced and with greater name recognition.

Johnson said that might be the case for Scott, who got his first taste of high-level political campaigning in the tougher-than-typical primary.

On the negative side, he added, "I don't think he hit upon a perfect punch-back."

In the general election, Scott is likely to face similarly blurring attacks, even if they don't come directly from Minter, who presided in a relatively mild mannered, three-way Democratic contest.

Asked if she would pursue any of Lunsin's criticisms of Scott, Minter said, "I am going to be running on my ideas."

She said she would raise questions about his drivers—as global warming, for example, which Scott has said would be *unavoidable* to "many different sectors."

"I believe climate change is real and caused by human behavior," Minter said. "I don't know what his plan is."

That doesn't mean Scott has heard the last of Lamm's allegations. The defeated candidate has since endorsed Scott and scrawbled his website of attacks, but the Vermont Democratic Party plans to echo some of the vanquished GOP candidate's points. Party executive director Caesar Casey said they don't plan to employ such a harsh tone.

Nor is the party likely to tie Scott as being too chummy with retiring Democratic Gov. Peter Shumlin or too amenable to his health care proposals.

But it is likely to build an Lamm's argument that Scott's ownership in a business that bids on state contracts presents a troubling conflict of interest.

CAN PHIL SCOTT STAND UP FOR HIMSELF?

"I actually think it is an impossibility to have a true blind trust," Casey said of Scott's proposal to seal himself off from Deloitte Construction to govern. Casey argued that the state would carry more significance if Scott is governor, overseeing the executive branch, than it has during his time as lieutenant governor, in which capacity he has no control over state agencies.

During the primary, Scott failed to provide specifics about how his blind-trust plan would work. Johnson said that's another example of him ineffectively fighting back against Lamm. If Scott is to succeed in the general election, he will have to get into the details, Johnson said.

"He prepared to better explain it," Scott said.

Somewhere between now and October, he added, he will unveil the proposed legal structure that would wall him off from Deloitte Construction's business decisions.

"We'll be able to work it out as a way that makes people comfortable," he said. Scott said he also plans to move forcefully argue that the state bidding process is solid. Winning bids are open to public scrutiny, he noted. Miner, a former Agency of Transportation secretary, will set he in an easy position to dispute that.

Scott is likely to find Miner more willing to play by the rules of the road than Lamm was. The two served together in the legislature — she in the House and he in the Senate. Both worked on the transportation budget

and the state's response to Tropical Storm Irene.

"I think it could be similar to the Welch-Sturteville race," Scott said, referring to an uncommonly cordial 2006 congressional campaign between Democratic Peter Welch and Republican Martha Razzoli.

Miner countered: "That certainly is a great image. I think both Phil and I are similar in that way."

Both acknowledged, though, that a lot has changed in the 10 years since that race. Because of the U.S. Supreme Court's Citizens United ruling, super PACs may spend unlimited amounts of money supporting or opposing a candidate. Scott or Miner can reject or condemn the messages, but are prohibited from coordinating with the outside organizations.

"We really have no idea what others will say or do," Miner said. "If there

are attacks, we're going to have to make decisions about responding."

Last week the Washington, DC-based Cook Political Report weighed in, citing Scott's strong primary vote totals, the nonpartisan newsletter switched its prediction for Vermont's gubernatorial race from "likely Democrat" to "toss-up."

Scott said he has no notion that the general election will be easier than the primary battle. "It just gets more difficult from here," he said.

But he'll be ready to stand up for himself, he stated, just as he has for 25 years on the racetrack.

For his final race at Thunder Road last Thursday, he lined up in 14th place among 24 cars. Lap after lap, there was no hint of daylight between them as they lapped the quarter-mile track at speeds of up to 80 miles per hour. In the final lap, two cars spun out of control, clogged off the track and crashed.

"Usually, it breaks loose," Scott said afterward, frustrated that he never found his opening to pass in the traffic jam. He ended the race where he started, in 14th place.

But his patience also paid off. After successfully maneuvering a coltish colossus, he's ready to race again this week. ☐

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Artists Rally to Keep Charlie's Boathouse Afloat

STORY BY ALICIA FREESE • PHOTOS BY MATTHEW THORSEN

Defying nature and economics, two octogenarian siblings run Charlie's Boathouse — a whimsical outpost at the confluence of the Wisconsin River and Lake Champlain. The shop, which has offered boat rentals, beer and food since their father built it in 1938, has a cult following among locals and out-of-towners. But the business' future is uncertain, and some of its most loyal customers are trying to help Charlie, Aar Jr. and Christine Aar-Holbert ensure that their family legacy lives on.

"It's an institution," said Frank Ramsey, a New North End resident who's frequented it for years.

"It is probably one of the most unique places in all of Vermont," said Brian Costello, cofounder of Local Motion. "We've got to pull together as a community and help them."

A community-wide effort has yet to coalesce, but a retired minister-turned-cartoonist is trying to create momentum by recruiting local artists, who are selling paintings to benefit the boathouse.

The Burlington Lake Park, which passes by the out-of-the-way establishment, is how most people discover Charlie's, also known as the Aar Family Boathouse. A hand-painted sign nailed to a tree advertises "Candy to Soda" with arrows pointing down a bank toward the lakeside boathouse. Charlie's is accessible by car, too, but only if you drive north on North Avenue until it turns to gravel and dead-ends at the low-lying "Mouth of the River" community that has grown up around it. Back on the day, residents of this swampy section of Burlington were less-than-affectionately referred to as "SWAMP DINKS."

Costello got to know the Aar siblings because they let Local Motion use their land to launch a ferry across the Wisconsin River before the bike path bridge was built. With obvious fondness, Costello describes the place as "frozen in time." The drooping willows, the marshy mouth of the Wisconsin and a bird-back robe give it a vaguely southern feel. It's almost certainly the least pretentious and most welcoming lakeside establishment in town.

Relocating here, Ramstein often visited leaping options around the three-acre property. Pots of fake fish adorn the trees. Kayaks and canoes are stacked saddle-style on the grass, red-and-green rowboats are beached near a silver bamboo-like building. A simple wooden dock extends into the lake. On the grass



Charlie Aar Jr. with the family crest.



nearby are several unoccupied parked canoes as well as a historic structure that a Monkton couple has converted into a summer home.

The lacquered red boathouse building has the rusty aged-wood smell of an old barn. Wooden cans handcrafted by Charlie Sr. and ancestor sons like jockeys — stuffed with cork for buoyancy — line the walls. In the rafters are bamboo fishing rods, bar-like spears for pinging frogs and bait buckets. Behind a glass counter displaying candy — including barn-raunch for three cents and 34

chocolate bars — one sibling or the other stands ready to serve up a cold beverage at a chowcahanger, known here as a *Charbeverage*.

Christie, 88, has curly white hair, lively blue eyes and an earthy smile. Her younger brother Charlie is 88, with a chin-curtained beard and a booming laugh. They are unusually energetic and conversing with boathouse lore.

"They both have the gift of gab," said Pat Leverage, a Colchester retiree who's been coming to Charlie's Boathouse since he was boy. He figured there after

a late swim last Thursday afternoon, chatting with Charlie and recalling childhood fishing expeditions.

The Aar siblings grew up spending their summers at the boathouse, and they've run it together since their mother died in the early '60s. (Their older sister and brother have since passed away.) When it comes to maintenance, Christine presides over the boathouse — clambering up a ladder to apply a fresh red coat to the exterior every three years — while Charlie tends the grounds.



Christine Ann Hobart

He also handles the boat rentals. With the lake level so low this year, he's been wading way out into the lake to help customers launch in deeper water.

Officially, neither sibling lives at the boathouse, but from the moment the place opens in May to its closure at the end of September, one or the other is always there — 24 hours a day, according to Christine. There have been at least half a dozen break-ins over the years.

They alternate days behind the counter, which is open from 10 a.m. to 8 p.m., on Sundays, each takes a shift so neither can stand men.

Charlie was on boathouse duty last Thursday, and Christine and her husband showed up midday with a cartload of groceries. The three of them began unloading cases of Coke and packs of Klondike bars. Without being asked, four customers began helping, including a pair of middle-aged boys from Milton.

Afterward, as Charlie rang up the boys' candy purchase, he made them do the arithmetic to figure out how much change they should get.

"Thank you for coming down," he called to them on their way out.

"It's our pleasure. We like it down here," responded one.

"See ya later, Charlie!" shouted the other.

The boathouse isn't very profitable — which is almost a point of pride for its owners.

"It's not like a business," Christine explained. She and her brother separately related the same memory of their mother serving meals to indigent boathouse visitors without charging them. "On Fridays, it was strictly fish chowder," Charlie recalled. That charitable ethos has stuck with the siblings,

who actively encourage people to loiter at their lakeside establishment whether or not they've purchased anything.

As the only snack shop along the lake path between downtown Burlington and South Hero, Acar's could probably get away with inflated prices. Instead, they're known for low. Charlie and Christine rely on a cash register that can't ring up more than about \$5 — the price of a Gershwinter.

Putting people above profit is a large part of what endears Charlie's boathouse to its customers. But that approach also accounts for its tenuous existence. "The taxes are so high, all we're doing is holding the ground," Christine acknowledged. According to the city's database, their tax bill is about \$11,000 for a property valued at \$400,000. The seasonal establishment has only a few months to make enough money to pay the bills. Friends and customers — the lines bar at the boathouse — say that when expenses exceed revenue, the siblings use their retirement money to keep it going.

The boathouse's location is also precarious. Stacks of white sandbags surround the building, providing a makeshift barrier between it and the water. Over time, according to Charlie, the encroaching lake has claimed three of the original six acres. In 2001, a spring flood destroyed furniture and inventory. "They almost lost that whole place," said Costello. "They survived with the help of their army of friends," he noted.

Despite the setback, the duo shows no signs of slowing down. "My mom in it 'til she was 98," Christine pointed out. "Let's just say, I'm hanging in there."

Customers marvel at their jaw-droppers but can't help but wonder what will ultimately happen to the place.

CHARLIE'S BOATHOUSE • P. 102

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Hit the Gas: Claims Against Fuel Industry Find Traction in Courtrooms

BY MARK DAVIS

Countless Vermont drivers have grumbled for years that gas prices in Chittenden County are always higher than everywhere else in the state. Lawmakers have held hearings, grilling gasoline wholesalers about their pricing strategies. They've contemplated legislation that would require sellers to disclose more information about their practices.

But nothing changed. Recently, though, gasoline business skeptics scored a couple of legal victories.

On August 5, the Vermont Supreme Court unanimously rejected Skip Vallee's year-long efforts to prevent Costco from selling cheap gas at its Colchester store, which is within walking distance of one of his filling stations. Vallee, a Republican national committee member who raised money for George W. Bush, owns the Maplefield convenience store chain. His legal argument against Costco was built around concerns about traffic and the impact on nearby residents.

Costco insisted that Vallee wasn't interested in consumer or labor-striking competition.

In a separate lawsuit, Chittenden Superior Court Judge Helen Toror gave a boost to high-stakes class-action lawsuit against local gas companies. In May and again in July, Toror denied pleas from Vallee and three other wholesalers to dismiss a \$100 million class-action claim accusing them of conspiring to rig gas prices.

Unless it's overturned, Toror's decision will force the businesses to spend "hundreds of dollars" on the case and potentially bankrupt them, the gas companies claimed in an appeal that is part of the court record. The decision also paved the way for the plaintiffs to issue a flurry of subpoenas seeking records from some of the defendants' cohorts and customers, in hopes of digging out more evidence to prove their case.

In July 2008, six residents of Chittenden, Franklin and Grand Isle counties filed the class-action lawsuit under the state's Consumer Protection Act. They allege that gas prices in northwest Vermont do not rise and fall in relation to the wider market and that the companies have not competed with each other. They further charge that prices dipped when state officials convened legislative hearings about gas business practices, despite overall rising costs at the time.

In other words, they are alleging that the four parties colluded.

Christine W. Val-benedict Bailey & Glessner represents the plaintiffs. Specializing in multi-million-dollar class-action suits, the heavy-hitting firm scored a \$60 million settlement against a financial company that allegedly swindled

LOWEST RETAIL GAS PRICES

on Tuesday,
August 16

Burlington	2.12
Newport	2.09
Middlebury	2.04
Bennington	1.98
Brattleboro	1.95
Rutland	1.94

Source: Gasbuddy.com

\$21(10) investors and is currently embroiled in a class-action lawsuit against Walgreens over claims that the pharmacy chain misled consumers about its herbal supplements.

Each of the four Vermont defendants — Vallee's R.I. Vallee, SB Collins, Waco and Champlain Oil Company — has hired its own high-powered attorney. Together, those four companies allegedly control nearly 70 percent of both the retail and wholesale gasoline market in the region, according to the plaintiff's lawsuit.

These sellers are simply engaging in normal market practices, their lawyers say, while being targeted by "paper-thin" allegations that are not supported by hard evidence.

"Despite its length," they write in a court filing, the lawsuit against their clients is "devoid of any allegations that would plausibly suggest the defendants entered into a price-fixing agreement with one another."

"Butted to its core," they continued, "plaintiff's complaint alleges nothing more than gasoline prices are higher in certain parts of the state than in others. That allegation is no more suggestive of a conspiracy than it is of different geographic markets with different competitive characteristics."

Attorneys representing the Vermont gasoline companies declined to comment for this story. "We will let our court filings speak for themselves," said Burlington attorney Thomas Coffin, the former U.S. attorney in Vermont, who represents Vallee.

The companies tried to score an early knockout by asking Toror to throw the lawsuit out of court. But Toror noted that Vermont law allows price-fixing conspiracies to be proven without direct evidence. A case can be built on circumstantial evidence about prices and other factors.

The defendants have asked the Vermont Supreme Court to overturn Toror's decision.

Meanwhile, on Tuesday the lowest price of regular gas in Rutland was \$1.94, in Bennington, \$1.98, in Brattleboro, \$1.95, and in Newport, \$2.09.

In Burlington, it was \$2.12, according to Gasbuddy.com, a private company that tracks gas pricing and analyzes the market. Gasbuddy.com gathers data via crowdsourcing.

Why are gas prices consistently lower in southern and outer metro corners of

Vermont than they are in the state's most populous region?

For the same reason that you will likely pay more for a beer in Burlington than in Rutland, according to Gregg Lukowski, a senior petroleum analyst for GasBuddy.com.

He said prices are higher in the Chittenden County area because of its relative wealth and its ability to lure visitors, who in turn drive up demand.

"It's a point we hear in many different parts of the country. We hear it in markets like yours that are attractive for tourists," Lukowski said. "You have a very affluent consumer base ... and that means there is less price sensitivity to gas and almost anything, like grocery items. Those are areas where retailers will charge whatever they think the market can bear, and there's no law against that."

Moreover, Lukowski said, the discrepancies in gas prices in the state may not be as large as many Vermonters think.

GasBuddy.com maintains the average daily spread — the difference between the cheapest and the most expensive gasoline sold — in other markets. In 2015, Vermont's average spread was 30 cents a gallon, which Lukowski said was "fairly large." Massachusetts' spread that year was 48.7 cents per gallon, New Hampshire, 33.6 cents, New York, 30 cents, and Maine, 30.1 cents, he said.

Thus far, court documents don't indicate that the plaintiffs have uncovered any hard evidence of gas price-fixing, or that they have a whistleblower who could spill the beans. They have even withdrawn one of their most tenuous allegations in the lawsuit: that the four defendants had met and hashed out an agreement to fix prices.

WHY ARE GAS PRICES CONSISTENTLY LOWER IN SOUTHERN AND EVEN REMOTE CORNERS OF VERMONT THAN THEY ARE IN THE STATE'S MOST POPULOUS REGION?

Now, according to court records, they are merely suggesting that the gas sellers had an "opportunity" for such a meeting. But they may soon learn more.

On July 25, subpoenas went out to two of the defendants' customers, Handy's Service Stations and Keweenaw Petroleum Gas, as well as two trade groups to which

the defendants belong: the Vermont Retail & Grocers Association and the Vermont Petroleum Association.

The subpoenas seek an array of documents, including communications with the defendants, contracts, tax filings, minutes of meetings and scripts of presentations.

The defendants have asked Tarr to quash the subpoenas.

From this point on, the legal battles required to prove a price-fixing claim will only get higher, Vermont Law School assistant professor Ken Rumsch said. The plaintiff's attorneys will eventually have to persuade Tarr to certify that they represent not just their six clients, but a much larger "class" of people — potentially tens of thousands of customers who have been wronged by the alleged price-fixing. Vermont residents would likely receive letters notifying them of the lawsuit and offering them a chance to participate in any settlement or judgment — simply by signing their name.

A similar process will soon play out in Kensington County. In May, a handful of residents filed a class-action lawsuit against Saint-Gobain Performance Plastics. They allege that the company contaminated wells used by hundreds of local residents by polluting the air and water with the chemical PF6A.

Such class-action lawsuits generally take anywhere from three to 15 years to resolve, according to Rumsch.

And payouts vary in size. Local residents who claim they paid too much for gas shouldn't expect to receive a windfall.

"In the Kensington case, if the plaintiffs succeed, they could be looking at significant, tens to even a hundred thousand dollar awards," Rumsch explained. In contrast, in claims that involve a vendor, for some change they put on the menu, he said, "you're looking at little coupons, maybe 10 or 20 bucks."

The cases generally prove a lot more profitable for attorneys, who typically are paid a significant percentage of a settlement or judgment. But Rumsch and class-action suits are the most effective way of pursuing complex cases involving multiple plaintiffs.

"The lawyers in these cases can make an amount of money that is seemingly disproportionate, but they're really the only way that some of these claims get made, because a lawyer isn't going to take a case that's only worth \$50," he said. "The only way consumers can get justice is really through the class-action mechanism." □

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Burlington, South Burlington Settle Airport Tax Fight

The property tax bill at Burlington International Airport is expected to drive suburban Burlington a settlement that ends a long-running money just squabble.

The valuation on airport land and buildings will drop from \$77 million to \$52 million under an agreement approved by the South Burlington and Burlington city councils Monday night.

Airport director Gene Richards predicted the settlement would save the airport about \$800,000 annually. Last year, Burlington paid South Burlington about \$118 million in airport property taxes and payments in lieu of property taxes.

The roughly \$70-acre airport is owned by the City of Burlington and is located in neighboring South Burlington. The head city is directly across the airport's entrance and located in 2012, Burlington gained and a four-year court battle ensued.

REGLY BULLISH

Gubernatorial Candidates Spent \$5.3 Million in Vermont Primary

Went to a five major gubernatorial candidates spent a collective \$5.3 million combating last week's primary election, according to final reports filed Monday with the Secretary of State's Office. That makes the race the most expensive of its type in state history.

Far and away the biggest spender was Republican Bruce Lunsford, who dropped \$4.1 million—or \$88 per voter—in his failed attempt to win the GOP nomination. Lt. Gov. Phil Scott, who emerged in third place, spent just \$606,000—or \$29 per voter. Scott defeated Lunsford 52 to 47 percent.

On the Democratic side, Sen. Miller and Matt. Gorman spent close to \$1 million apiece. \$684,000 for Miller and \$999,000 for Gorman. A third candidate, Peter Sullivan, dropped out \$309,000. Miller won with 48 percent of the vote, Gorman picked up 37 percent and Sullivan 9 percent.

The final fundraising figures show Miller paid the least for his bid, but Scott spent \$87 per vote, while Gorman spent \$30 and Sullivan \$34.

At the start of this general-election campaign, Scott has a slight financial advantage: he has \$128,000 in the bank, while Miller has just \$54,000, according to their respective campaigns.

But Miller has a broader base of donors, many of whom have yet to contribute the maximum \$500 donation of \$4,000. The Democratic nomination contest continues: 8,332 people including 2,764 who gave \$100 or less. The Republicans received financial support from 2,421 people—only 1765 of whom donated \$100 or less.

Scott collected \$24,000 from those who contributed more than \$1,000 apiece, while Miller took in \$445,000 from such donors.

Roughly 40 percent of the money spent in Vermont's gubernatorial primary came from the candidates' own pockets or those of their family members.

Lunsford is retired Wall Street banker, earned \$2.9 million in his campaign—or 65 percent of total cost—and raised just \$37,930 from others. Gorman's a diplomat, whose wife makes an income as a lobbyist and members of his family have also donated \$252,000 to his campaign—57 percent of his total. Gorman's former GOP manager dropped \$36,000 worth of loans into his campaign in its final week, despite having pledged not to do so. He had previously borrowed \$4,000. That loan made cash infusion amounted to 10 percent of his total.

Neither of the winners, Scott and Miller, self-funded.

PHIL HEINTZ

Charlie's Boathouse

"Charlie and Christine will run it as long as they can," Conella said. "After that, the house is uncertain."

Christine and Charlie are more apt to talk about the past than the future, and they haven't figured out a plan for the latter.

Charlie has four children and Christine has three, but none of the third-generation Acers are going to take over the family business. "They don't have an interest because it's 24 hours a day, seven days a week. And there's no pay," Christine said matter-of-factly.

Last Friday, a group of about 10 artists sold their boathouse paintings, which ranged from \$15 to at least \$300, at Vermont Art Supply on Pine Street to raise money for the boathouse. They collected more than \$400 and are planning a second sale.

Gorman hopes this project could lead to something larger. "My goal is to make this a place for painters to come," he said. "Who knows? It may be the beginning of an artist colony."

Myra Kense, an artist from Essex, heard about Gorman's idea from a fellow painter. Last Thursday at Charlie's, she worked intently on a lake scene, re-



Charlie Acer Jr. with Conella

"To get paid, 'We'd have to raise prices," noted Charlie, his tone indicating that this point was not up for negotiation.

Customers are brainstorming other ways to help keep the boathouse viable.

Jim Gorman, a retired master-turned-caricaturist, went to Charlie's as a boy. His father was in the Army National Guard with Charlie Jr., who served for 40 years.

After a decade-long absence, Gorman stopped by as a whale while biking; for the last 15 years or so, he's been a regular.

"There's going to be a point when they can't keep doing it," he said of Charlie and Christine.

A quick flip through the boathouse guestbook reveals an international clientele from countries including Germany and Denmark. Yet the owners themselves observe that locals have been less inclined to patronize the place.

In an effort to give up support for what he considers a "local treasure," Gorman has been recruiting artists to paint at Charlie's. It's refreshing a tradition that dates to the early 1800s, when people used to log back to the boathouse to paint the exquisite lake view or the river mouth.

ing the team on three rowboats is an all-pointing she had begun on a previous visit. "I fell in love with the place," she said. "It's just an artist's dream."

But art alone won't keep the boathouse afloat.

Multiple customers expressed the same concern: that condos or a private marina might someday replace the people's paradise.

Conella, who's worked with local land trusts, suggested the property has potential, but he noted that conservation efforts hinge on "community support." Meanwhile, he advised developers not to "reuse breath" trying to court the Acers siblings. "They don't have plans to take out to the highest bidder," he asserted.

Christine did note that she and Charlie nearly accepted an offer to sell, but they changed their minds when the buyer tried to string on a condition. "The agreement was, we would sell, but we would stay here until we were ready to go," Christine explained. "You can't shove me out to pasture. What would I do if I was sitting at home?"

Her hope is to preserve Charlie's Boathouse as a place anyone can pay into. "Even if it wasn't a business," she suggested, "I would love it as a park." □

Contact: allie@vermontdigs.com

Overnight Projects Mounts Inventive Installations in the Moran Plant

BY RACHEL ELIZABETH JONES



For just two days last summer, the Earlington Projects' multi-site **OVERNIGHT PROJECTS** made its debut with a number of installations in the building that once housed St. Joseph's Orphan Asylum. For many locals, this exhibition offered the first — and only — chance to see and learn about a particularly storied institution in Vermont history. Now, one year and several equally fleeting exhibitions later, **Overnight Projects** has launched its most ambitious endeavor to date: a monthlong occupation of the **MORAN PLANT**.

"*Modes of Connection*" features site-specific installations — assembled and installed in nine days — by Germany-based artists **Volke Gonsel**, **Peter Miller** and **Victoria Strucher**. Artists **TAREN O'DONNELL** and **ARLEY INGRAM**, the coauthors and founders of **Overnight Projects**, write in their exhibition statement that the goal of the show is to "reconnect the machine that is Moran."

The hope to reinvent the defunct power plant is, of course, shared by the members of the redevelopment nonprofit **NEW MORAN**. Project leaders **DAVID COOPER**, **ANDY CROCKENBACH** and **CHADLER**

TIPPER, as well as creative directors **CHRISTOPHER NORMAN** and **JACQUE PRADA**, jointly reached out to O'Donnell and Miller this past spring about an artistic collaboration. The pair in turn contacted Earlington-born Miller, who suggested working along with Gonsel and Strucher.

What the team came up with is an ode to the creative potential of Earlington's beleaguered ribs. Whether it will be a swim swim swims to be determined, on July 28, Mayor **ANDY WOODWARD** announced the termination of New Moran's mission of understanding because the latter had failed to meet a fundraising deadline for its proposed recreation. The group now has until November 31 to submit a financially viable plan, biding that the city has stated, it will demolish the structure.

Cooper remains optimistic. "[*Modes of Connection*] really expanded our understanding of the building's potential as a venue for contemporary art," he said during a recent exhibition tour.

Miller noted in his artist talk at the **ROCA CENTER** that during his youth in Earlington, the Moran and the surrounding waterfront area were like the

city's underground — a place where your parents wouldn't come looking for you.

In this return to his old stomping grounds, Miller came bearing an assortment of visual technologies new and old. His works, he claims, "are preoccupied with magic and generally investigate the phenomena of the electric and its constant, irradicable elements: less, light, shadow, audience, perception, etc." Most of Miller's work is installed on the Moran's bottom floor, where dark chambers vaguely mimic the theaters of a stage cinema.

"9 Channels" presents eight live data arranged in front of eight ordinary color televisions, often loaned from **RESOURCE**. What first appears to be fun blacked-whorled live data alone state is revealed to be an illusion — the first art, in fact, moving too quickly to be visible to the human eye. Only steady state appears on the televisions. But distorted "benzoful psychodelic flowers," as Miller calls them, result from the interplay of the pain of machines. Science or magic, take your pick.

This evocation of the relationships between light, perception, meaning

forces and simple or obsolete technologies is carried through in "Miller Apparatus." The work's title refers not just to the artist but to Stanley Miller, the 20th-century scientist who demonstrated how organic life forms could evolve from inorganic matter. Here, Miller (the artist) has placed two lights on the surface of an old-school overhead projector, which streams off. The mirror reflects the audience's flickering onto a gallery pedestal, casting a cluster of wobbling light circles that resembles a cell undergoing mitosis.

Art is an important tool for Strucher, as well. In "Coded Scroll," she has painstakingly hand-drawn, swirling abstract forms into a paper-plate roll. The entire sheet of paper cascades down a rising movable staircase adjacent to a wall. Upstairs, in a room housing Moran's archive metal coil, we see how Strucher has learned similar forms onto another, much smaller and more modern kind of scroll: framed paper. The tabletop-size, framed works peep mysteriously on the preexisting coils.

The artist describes her drawing as "not so much a study of, and search for, universal forms, and she slowly transfers her obsession between mediums. The intricate marks Strucher burned into her paper works reappear — drawn with white marker — on thin plastic transparencies suspended from the basement ceiling. Their look like ghostly smoke paths. The medium-scale works hang in clusters arranged in a straight line, but sometimes potential composite images are possible. The transparent surfaces allow the drawings to interact with one another through layering, and their shapes shift as the viewer moves to different vantage points. This interest in layered perspectives carries over into Strucher's general observation about the exhibition. "You will find angles where you have a collage image of several worlds."

Continuing in the vein of "Coded Scroll," Strucher's "Gumbler II" and "Cycle/Dead" offer some as well as minimal manipulation. In an open-on-three-sides floor-dance chamber, she has constructed an approximately four-foot-tall assemblage by shuffling sheets of Plexiglas and then fixing the pieces back together with glue, jutting angles. At the structure's base is a small pool of water. The funnel slowly

through a drain to the basement below, where Strecker has strung a long, spiderweb-like length of plastic wrap — “Cycle/Drain.” The water drips onto the plastic, and the building’s acoustics amplify the semi-regular rhythms of the idiosyncratic instrument.

The other two artists reference musical instruments, as well. Near “Cycle/Drain,” Miller has placed a rapidly ticking metronome. Upstairs, Gosel has installed a webstone of neat threads that look as if they could be played like a harp.

While Miller and Strecker work with tight precision, Gosel’s works have a lighter and more fluid feel. His four large-scale sculptures occupy the plant’s central open chamber and are constantly in flux as the whims of changing light and wind. Each piece is made from shiny tinsel whose threads incorporate aerial silver. The largest of these is “LPS 333 silver,” a suspended disc that measures approximately 13 feet across. Another, “LPS silver stars,” hangs in tiers, looking like a floating, gently undulating staircase to nowhere.

Gosel describes these works as “poetic sculptures” inspired by his interest in the tools and mechanisms of photography — in this case, the reflecting fabric used by professional photographers to manipulate light. In this sense, he has transformed the Moors into a massive photography studio with re-designated subjects. During his artist talk, Gosel noted, “[I work] in between or around photography — I wouldn’t say I’m working about it.”



Visitor viewing “transparent” by Victoria Stander

The works of these three artists function seamlessly well together. Each maintains a distinct style and individual preoccupations, though Gosel and Strecker make more use of recurring elements of the building’s architecture. Collectively, the artists have created a meditative meditation on light and energy, technology and the passage of time.

The show is not static; during their tenure in Burlington, Gosel, Miller and Strecker continue to make rentals and additions. The final pieces will be revealed at the exhibition’s closing reception on August 26. ☐

INFO

“Muses of Conduct” by Overnight Projects, through August 26 at the Moors Plant in Burlington. Closing reception on Sunday, August 26, 5 to 6 p.m. overnightprojects.com



LPS 333 (left) and LPS silver stars by Victor Gosel

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No Sophomore Slump for Star-Studded Middlebury New Filmmakers Festival

BY LUKE BAYNES



Jack Greenwald (left) with Peter Sarsgaard (right) at the opening of *Greenland* at the Middlebury New Filmmakers Festival.

When Jesse Nesser received an email from **JOHN CRIVEN**, artistic director of the **MIDDLEBURY NEW FILMMAKERS FESTIVAL**, asking if he'd be interested in appearing at the fest with his movie on opening night, he was blown away.

"I remember thinking, 'Is the sky blue?'" Nesser recalls. "I've never had a movie open a festival, so this was such an unexpected honor."

Nesser's second feature film, *With Me: The Trials of Graham J. Keith*, is distinctive for the age disparity between its director and subject. Nesser, a Middlebury College graduate and former student of Criven's, is 36. Graham J. Keith, a pioneering African American federal district judge from Detroit, is 94. Keith is perhaps best known for ruling in 1971 — much to the joy of the Nixon administration — that secreted writings by the U.S. government were unconstitutional. He still serves as a senior judge on the U.S. Court of Appeals for the Sixth Circuit, and will appear at the festival on August 24 for a Q&A session with Nesser and Criven.

"This is the heart of the festival, when you have someone relatively young able to deliver a film of this scope, polish and interest," says MNFF producer **LUKE**

KONIGSMAN, who suggested to Criven that Nesser's film be selected for opening night. "We had more than one that we could have chosen, but this one stood out for all the reasons that are intrinsic to our festival, which is this continuing celebration of first- and second-time filmmakers and trying to give a platform to their voices as they emerge."

While the second annual MNFF will primarily focus on up-and-coming filmmakers, it will also turn back the clock to pay tribute to Barbara Koppke, the prolific documentarist whose first feature film, *Harlan County U.S.A.*, won the 1966 Oscar for Best Documentary Feature. Koppke will attend the festival and receive a special *Videly Anecd* — the MNFF's version of an honorary Oscar. In addition to programming a 40th-anniversary screening of *Harlan County*, MNFF has bestowed lifetime honors on Koppke's latest film, *Miss Sharon Jones*, a chronicle of the soul singer's battle with pancreatic cancer.

Koppke's 2015 film *Hot Type: 150 Years of the Motion*, an inside look at the modern-day newsmen of the United States' oldest weekly magazine, will also be shown, reflecting a hot focus on the interrelationship between film and

journalism. It will be complemented by a screening of Andrew Ross's 2011 documentary *Page One Inside The New York Times*, a profile of the venerable news-

MARRIED THEPIANS MAGGIE GYLLENHAAL AND PETER SARTSGAARD WILL JOIN CRIVEN FOR A COFFEE-FUELED CONVERSATION ABOUT THE CRAFT OF ACTING.

paper's tentative transition to the online era. The *Page One* screening will be followed by a panel discussion featuring New York Times senior editor Hilarie Swanson and Lindsey Croese, consulting producer of the Times' Op-Docs video channel. The discussion will also include *Seven Days* publisher and co-editor **PHILANDRITY**.

"I think journalism has never been more important," Craven says, "and it's also never been, in some ways, more uncertain of its future."

The special guests don't stop there:

Marréd thepians Maggie Gyllenhaal and Peter Sarsgaard will join Craven for a coffee-fueled conversation about the craft of acting. Author Russell Banks will sit down with writer and Middlebury College professor **JAY PARRIS** for a discussion on the nuances of adapting books for the silver screen.

Despite the numerous special events and the inclusion of older films in the current section of the program, the bulk of the four-day festival stays true to its mission of spotlighting the work of first- and second-time filmmakers. More than 75 short and feature films will be screened at the festival, most of which were submitted by filmmakers for consideration. About 300 films from 27 countries were submitted in 2016, according to Konigsmann — a 15 percent increase from last year.

A dozen of the selections have some sort of Vermont connection, such as southern Vermont native Jesse Kravner's co-writing tale, "Black Canaries" — which has the rare distinction of being shot on Super 16mm film — and the short "Sunday 1297," which was written and directed by Burlington Police Chief **FRANKIE DEL POLO**.

To further MNFF's objective of providing exposure for emerging filmmakers, six *Videly Award* winners — best feature and short films in both the documentary and narrative categories, plus audience winners for best feature and short — will be selected for a New England tour in spring 2017.

Craven's directorial career received a boost when his first narrative short, "High Winter" (1998), won a Golden Gate Award at the San Francisco International Film Festival. He knows the importance rule festival play for new filmmakers, he says. Craven points to a modern irony: Advancements in digital technology have made it easier than ever to make movies, even as changes in film distribution and the decline of art-house cinema have made it more difficult for filmmakers to get their work seen by audiences in a theatrical setting.

"The challenge is to continue to build a culture of film where people come together for moments of shared community and a shared cinema experience," Craven says. "Because that's how films were created, and that's what I believe they were intended for." ☐

INFO

Middlebury New Filmmakers Festival: Thursday through Sunday August 25 to 28, at the Town Hall Theater, 100 Main Street, at Dan and Anderson at Middlebury College, 100 Main Street, 05753 middlebury.org

A St. Johnsbury Athenaeum Exhibit Presents the Syrian Crisis in Miniature

BY AMY LILLY

When visitors to the **ST. JOHN SBURY ATHENAEUM** encounter the story in the current exhibit in the beautifully renovated hall, they are likely to be greeted by an unusual sound, at least in Vermont: the Muslim call to prayer. The new recording, complete with sounds of traffic and the occasional birdcall, emanates from a two-story-high sculpture set on a platform.

That sculpture, "Collateral Damage," is one of six on view by the Connecticut-based Syrian American artist and architect Mohamed Hafez. The work is a scale model of a section of a bombed-out city. A high-rise with its facade shrouded off treacherous clouds resembling smoke structures strong with charred laundry. Crisscross electrical wiring poles from destroyed walls. The lights are still on, however, in one high-rise room, suggesting that everyday life persists among the ruins. "Free Syria" is scrawled in miniature graffiti on a wall fragment, Arabic graffiti decorates others.

Hafez made the realistic work from found materials, including rusty rods, as old pipes grater and dead hamsters, for the walls, he used metal from pecked and painted to resemble striding and crawling. He made the recording during a trip to Damascus in 2011, shortly before the Syrian uprising began. According to Hafez's tale for the piece, the sounds of peace emanating from the war-torn street scene suggest the defiance and strength of the Syrian people.

"Collateral Damage" and two other sculptures, "Internal Conflict" and "A Refugee Nation," indicate that the exhibit aims to raise awareness of the ongoing Syrian war and resulting humanitarian crises. So does a sculpture made from a deflated left foot, once the first floor in the foot of the stairs. Indeed, to reach the sculpture, viewers must walk around as numerous painted-out social views of the Zantur Syrian refugee camp in Turkey, complete with appalling statistics, spread out on the floor.

But Hafez's art isn't wedded to a single theme. The artist's other three sculptures — "Unsettled Nostalgia," "His Majesty's Throne," and "Refugeism" — don't specifically reference either the war or Syria.

Hafez was born in Damascus in 1964, moved to Saudi Arabia after one year and returned to Syria at age 18. At 12,

he applied for a student visa to study architecture in the U.S., but 9/11 had just happened. The initial background check soon took a year and a half. Hafez told during a phone call from his architectural office at Richard Clifton in New Haven, Conn.

Once settled into a five-year program at Iowa State University, Hafez found himself unable to obtain a visa to visit home. He began to consider abandoned neighborhoods out of homelessness, using the materials available for making architectural models. Hafez had his first show at Iowa State in 2005. He graduated in 2009 and was finally able to return home in 2010, when his firm sent him to Lebanon to present a project. The trip required returning through Damascus to have his visa stamped.

The origin of Hafez's intensely detailed sculptures may explain his work's odd combination of this subject matter with an evident delight in minutiae. Miniature worlds evoke childhood almost by definition — as anyone knows who once made tiny tower arrangements for a dollhouse or has followed Alice as she alternately shrinks and grows in *Alice's Adventures in Wonderland*.

"Unsettled Nostalgia" evokes this sense of pure delight. Wall-hung, the horizontal relief depicts an imagined pre-war neighborhood bustling with life, despite its lack of human figures. Dollhouse-size cell tiles and chairs, tiny Persian rugs, even a 1960s-era record player dot the balconies. Apartments equipped with across-the-street dishes crowd against a soaring arch, as a minaret, blue gulf now stands in for speakers.

The eye wanders around the complex neighborhood as if on a pleasant stroll. Only adult viewers are likely to be "unsettled" by this work — knowing that, in certain war-torn Middle Eastern, such a scene is no longer ours.

When visitors deplore destruction, evidence the same care for detail, their respect is all the greater. "A Refugee Nation" is a crowded assemblage of tiny, makeshift tents, hanging laundry and dilapidated structures that fills an old typewriter case hanging open on the wall. Hafez's label notes that, in this work, he has chosen to document "a crisis so grim that many chose [sic] not to acknowledge, and can no longer bear witness to, its daily atrocities."

The 32-year-old artist says his work is primarily a refuge, something he does first for himself. "It's meditating to jump into that scale. It's my outlet," he says. "There's so much charged emotion going into the work."

Back when Hafez was still waiting for his student visa, the U.S. ambassador to Syria was Robert Ford. A few years ago, Hafez attended Ford's lecture on Syria at Yale University and introduced himself afterward. Ford has since retired to St. Johnsbury with his wife, Alice. Berkeley, a fellow Middle East diplomat, The couple helped bring Hafez, who has had solo shows at Yale and in Beirut City this year to the Athenaeum.

GO CALLED: a librarian at the Athenaeum and the translator of Osama Alkham, a Chicago-based Syrian writer, planned a speaker series about the Middle East around Hafez's show. Upcoming events include talks by Ford

and by Hafez, who will speak about family refugee situations in relation to his work on Friday, September 18. The talk is timely given the recent headlines in the Kurdistan area against a plan to resettle 100 Syrian refugees there.

While much of Hafez's work is current, he has a humorous streak, too. In the latter category is "His Majesty's Throne," a humorously high-up work — and the most recent on display — that satirizes the show.

The "throne" in question is a miniature toilet placed in a spacious white-and-gold bathroom that emerges like an open-sided one-room cube from a corner of a small, ordinary public-toilet cubicle. Above the toilet, on the back wall of the bathroom, hangs a gilt-framed photo of a seated Middle Eastern doctor in suit, tie and medals. From the face protruding beneath the toilet, sewer pipes coil out to different parts of the crowded neighborhood. The comparatively sparse label commentary reads merely: "When societies allow their leaders to perform some verbal diarrhea."

But wait, doesn't that ruler presiding over the toilet look uncannily like Donald Trump, with black eyebrows and a mustache painted on? Suddenly the Syrian situation seems closer than ever. ☐

Contact: mlly@wendydv.com

INFO

Mohamed Hafez, *Sculptures*, on view through October 1 at the St. Johnsbury Athenaeum. Robert Ford will speak about Syria on Wednesday, August 27, 7 p.m. Hafez will speak about refugees on Friday, September 18, at 7 p.m.



"Unsettled Nostalgia" by Mohamed Hafez

Shelf Life

BY KIM PEARD

For some people, serving as a librarian for teenagers would be akin to inhaling one of Disney's nine circles of hell. Not Lisa Buckton. She's been the first-ever teen librarian at Burlington's Fletcher Free Library in her dream job. Forevered and friendly, the 32-year-old native of Saugerties, NY, looks the part, with her multiple piercings and pink streaks in her pixie-cut hair.

Buckton's credentials, however, are serious. While earning her master's degree in information and library science at the State University of New York at Buffalo, she spent to students-teach in Brooklyn's inner-city schools, which, she notes, had "fairly high levels of violence." Later, she took a job as librarian at a high-security juvenile-detention center in East New York, a neighborhood in Brooklyn. Before her arrival, the facility classified books as contraband.

"It was really intense," Buckton recalls, "and really phenomenal work."

She relocated to central Vermont in July 2011 and worked in a couple of public schools there before taking a job at Colchester Middle School. Though Buckton loved that job, she remembers that, when Fletcher Free Library created the new teen position, she thought, *This is the exact work I want to be doing.*

She started in January at the downtown Burlington facility, an four libraries to focus exclusively on programs and reading materials for 12- to 19-year-olds. Since then, she's heavily revised the existing collection, replacing damaged and mislabeled books with materials that are more diverse, equitable, politically correct and scientifically accurate.

But Buckton doesn't intend to call all the shots. This fall, she plans to create a teen library advisory committee that will give young visitors a greater voice in shaping future chapters of the teen space.

SEVEN DAYS: Why did you want to become a teen librarian?

LISA BUCKTON: It's something I was always drawn to and comfortable with. I always wanted to work with kids. I'm also a writer, so I was trying to find that balance of doing something I'm really

passionate about and also sustaining myself.

SD: What excites you about working with this age group?

LB: When I was in middle school, I was pretty geeky and struggled a lot socially. So [as an adult], I never would have thought I'd immerse myself in a middle school setting. But now, it's all about cultivating safe spaces where teens can explore their identity and have adults they can come to who really listen to them.

SD: Do you ever see yourself in them?

LB: Totally! When I first came into libraries, I wanted to be the educator and adult that was not present when I was growing up. I identify as a queer educator, and that didn't exist for me. I wanted to be somebody who was awesome and also identified as queer that kids could look out.

SD: In the digital age, when fewer teens read books, how do you get them on the case?

LB: The role of the modern librarian is not totally print-focused anymore. One of the perks of my job is, I love young-adult literature. I love the ways it explores identity and experience. Sometimes [my job] is just to pair a kid with the right book and to build those relationships with teens and myself and, after you

have those relationships, gracefully sliding something in their direction. But so much of what I do is about allowing teens to form new relationships, whether it's with me as a staff member or with their peers.

SD: What's the most challenging component of your job?

LB: There's been a tremendous amount of outreach in developing this teen program from scratch. It's not the outreach itself that's tough. It's that, coming from a school setting, I'm used to a structured flow of students entering the library. I could appear in their classrooms and at school events and immediately hear them in the wonders of Library Land. But the most difficult part of my job is missing my students from Colchester and the unique and strong



relationships I held with each and every one of them.

Also, because this is a new service, there are kids at the library who don't know who I am yet. With some of them, I show up and I'm like, "Hi! My name is Lisa, and I'm the teen librarian and this is what I'm about" and they're totally into it. Other kids, if you act like that, they think out because you're really enthusiastic and start talking about glitter and Rubik's cubes and macramé, and they're like, "What? What's happening? Come down!"

SD: Are there cliques with whom you're really connected?

LB: I have some kids who I feel particularly close to. There's one girl, who's maybe 11, who would come in and tell me about the class literature she's reading; we'd bond over Jane Eyre and

talk about what podcasts we're listening to, then give each other learning assignments.

Then there was a day in late April, a mere three months since my position started, when I rounded the corner into the teen space and saw it or so many of varying ages utilizing the space simultaneously in diverse ways. Some were studying, others reading quietly, another group clustered together gaming, another doodling and laughing. It was a field of dreams-esque "Aha! it and they will come" kind of moment. I remember thinking, *Now this is a beginning!* ☺

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INFO

Location: at Fletcher Free Library space weekly hours.

WTF? What's the Story Behind Artificial Lake Shaftsbury?

Knee-deep in the brief season when Vermonters can enjoy their beautiful state parks without donning long underwear, one reader wrote to inquire about the history of Lake Shaftsbury State Park and, specifically, about its semi-artificial reservoir.

Lake Shaftsbury is one of countless manmade bodies of water in Vermont, created in the days before Act 380 prevented people from drastically altering the landscape without considering the project's ecological or social impacts. While the lake itself hasn't inspired much written history — more on that later — there's plenty of color in the chronicles of the town of Shaftsbury, which was founded 250 years ago this week.

Much of that history is documented in the 1973 monograph *Ordinary Mercey: The Story of Shaftsbury*. Written by Ruth Levin and edited by Tyler Busch — the latter still works as a historian at the Bennington Museum — *Ordinary Mercey* isn't a riveting page-turner like Scott Turow's novel of the same title, but it does offer some extraordinary facts about this small town's eastern Vermont town that's had an outsize influence on the state and the nation.

Benning Wainwright, the first royal governor of New Hampshire, chartered Shaftsbury on August 20, 1661. While Wainwright named the town of Bennington after himself, he named Shaftsbury for the "Third Earl of Shaftsbury, an English philosopher also known as Anthony Ashley-Cooper, whose writings influenced such big-brained thinkers as Rousseau, Voltaire, and Goethe.

Among the entities born in Shaftsbury was David Millington, the 18th-century inventor of grafting wax, which proved invaluable for grafting apple trees and made possible the spread of apple orchards throughout New England. When Millington died, the American Horticultural Society donated (1880) to erect a monument on his Shaftsbury grave bearing a carving of an apple branch with two leaves.

Another native son of Shaftsbury was Jonas Galusha (1754-1831). Vermont's fifth governor, Galusha married Mary Chittenden, daughter of Vermont's first governor, Thomas Chittenden, then ran three times for governor against his brother-in-law, Martin Chittenden, before finally defeating him in 1815. "Thanksgiving Dinner" that year must have been delicious.

Speaking of bad blood between in-laws, Shaftsbury was also the birthplace of the last person publicly executed in Vermont. On February 6, 1836, Archibald Bates of Shaftsbury was hanged in Bennington for killing his brother's wife — decidedly while she was nursing her infant child.

Bates hardly seems representative of the typical temperament of Shaftsbury's townspeople. Another native,

Jacob Merritt Howard (1805-1872), went on to become a U.S. congressman and senator from Michigan. In 1854, Howard wrote the resolutions on which the Republican Party was founded. He was also instrumental in drafting and passing the 13th Amendment to the Constitution, which Lincoln famously used to free the slaves.

Yet Shaftsbury's best-known inhabitant was probably the poet Robert Frost, who bought an 18th-century stone house in the town in 1920 and lived there until 1929. The house, which now serves as the Robert Frost State House Museum, is where the Pulitzer Prize winner penned one of his most famous poems, "Stopping by Woods on a Snowy Evening."

Before Frost's time, locals might have "stopped by" Lake Shaftsbury for a cure for what ailed them. In the 19th century, the area was known as the Vermont Healing Springs. According to historical info from the Vermont Department of Forests, Parks and Recreation, "Mineral waters from the wet meadows were bought and sold for their healing properties. The meadow was later flooded and created a pond, which powered a lumber mill to transport logs harvested from the surrounding forest."

After the millpond dam collapsed circa 1910, the Lake Shaftsbury Corporation built a larger, sturdier dam of earth and concrete, as well as the Lake Shaftsbury Inn and cabins on its shores. In the 1920s, the family of John James, a longtime Shaftsbury resident, purchased the property and turned it into a summer resort. The cabins were lit with hydroelectric power generated by the dam. A springhouse was built over the remaining healing springs. (The state park still has a 175-acre nature trail circling Lake Shaftsbury called the Healing Springs Trail.) The property was later converted into Camp Andrus, a girls' summer camp.

In 1974, the State of Vermont bought 300 acres of Shaftsbury's lake and forestland from the James and Matignon families. The latter played a major role in shaping the town's history, with at least five of its members having represented Shaftsbury in the Vermont legislature.

"I was there at the transfer [of] [to the state] when Tom Salmon was governor," recalled Busch, of the Bennington Museum. Describing himself as an avid swimmer, Busch admitted he prefers swimming laps in Lake Fern in North Bennington rather than Lake Shaftsbury because the latter is so shallow.

"I remember I swam across it once and reached bottom on each stroke. It's only about three feet deep," he noted. "But it's a lovely place."

Busch had no recollection of the area being known as the Vermont Healing Springs but suggested contacting Jim White, a retired state forester who worked at Lake Shaftsbury from 1946 until 2006.

White, who had an office in an old farmhouse beside the lake for many years and still lives in the area, admitted he couldn't remember much of the history of the lake or the healing springs. Still, he reflected on his time working at Lake Shaftsbury as "the greatest job in the world."

"I enjoyed almost every day of work," he added. "Nine months a year [the park] was closed, so for nine months a year my dogs ate the place."

FYI, dogs are still welcome at Lake Shaftsbury year-round — provided they're on a leash. ☺

Contact: kent@vermontpost.com

INFO

Find out more at: vtstateparks.com/visiting/shaftsbury.htm.



Lake Shaftsbury State Park

Dear Cecil,

One thing I've heard over and over again is that FDR concealed his dependence on a wheelchair, and the American public was unaware that he was physically disabled. Is that true?

Kel



If a president sits in a wheelchair and no one's there to photograph him, is he really paraplegic? Franklin Delano Roosevelt never explicitly denied that he'd lost the use of his legs, but he sure did his damndest to keep people — especially the camera-toting variety — from seeing him wheel around. When rice 1944 footage of FDR riding aboard the USS *Admiral* surfaced three years ago, the Associated Press claimed “Roosevelt’s disability was virtually a state secret during his presidency,” echoing an assumption popularized by Hugh Gregory Gallagher’s 1999 book *FDR’s Splendid Deception*. That doesn’t quite cover it, though. Long before the internet, FDR, evidently grasped the truth of the information-age axiom: “Pics or it didn’t happen.” Many Americans knew Roosevelt was disabled, but he was determined they not perceive him so such.

It was in August 1933 that Roosevelt, the Democratic candidate for vice president just the year before, became

mysteriously paralyzed from the waist down and was diagnosed with polio (Scrutinizing his symptoms posthumously, modern doctors have suggested that what he really had was Guillain-Barre syndrome, but until someone digs the skull baggy and finds some stable DNA, we’ll stick with what his contemporaries believed). A vigorous 39-year-old, Roosevelt threw himself into a series of recuperative regimens, and by the time he was called upon to nominate Al Smith at the party’s 1934 convention, Roosevelt was capable of heading his lower body across the stage on crutches.

Roosevelt went on to run for Smith’s seat as governor of New York, and his Republican opponents were quick to target his disability. Smith cut them off at the pass. Acknowledging Roosevelt’s “lack of muscular control of his lower limbs,” Smith insisted that “a Governor does not have to be an acrobat. We do not elect him for his ability to do a double backflip or a handspring.”

In preparation for his first presidential campaign, Roosevelt addressed the subject head on. In 1933, *Literary Digest* ran a story titled “Is Franklin D. Roosevelt Physically Fit to Be President?” “The next President of the United States may be a cripple,” the piece began. Roosevelt was remarkably candid and submitted to examination by three physicians. The not-entirely-string-forward conclusion: “Governor Roosevelt is confident of ultimate total recovery.”

And then, once Roosevelt was elected, his disability was, for the most part, no longer under discussion. Hardly his message! For starters, few White House press secretaries have transmuted his reporters as thoroughly as Steve Early. Through FDR’s tenure, Early banned anyone seeking to snap a pic of the president in his wheelchair; Secret Service agents more than once yanked film or plates from the camera of a misbehaving photo. As for inquiries into Roosevelt’s physical condition, they were

wholly met with a single response: “It’s not a story.”

Roosevelt’s public appearances were carefully stage-managed to similar effect. The president rarely emerged from his limousine in the view of the public or the press; his legs were supported with steel braces, and when he spoke, he would grip the podium forcefully with both hands (his lectures were often special-built heavy-duty models) and emphasize his points with a steady, vigorous thrust of his head.

But neither did his condition go wholly overlooked. Fleece and the New Yorker both casually mentioned FDR using a wheelchair in 1935, as did a 1943 *Life* profile. Yet even his political adversaries — and Henry Luce was no fan — didn’t harp on Roosevelt’s disability, though Luce managed to publish a rare photo of him in a wheelchair in 1937. More remarkably, Roosevelt’s overseas cronies rarely attempted to exploit his disability. Mussolini did once splinter, “Nevertheless in the course of history have critics been guided by a parasite,” and a German propagandist called FDR “a physically broken person while constantly venting his hysteria.”

but honestly you’d figure they’d have made more of it.

When he ran for his fourth term in 1944, Roosevelt was 62, and his health became an issue for the first time in a decade. He also appeared publicly in his wheelchair. “I hope that you will pardon me for this unusual posture of sitting down,” Roosevelt told Congress after returning from Yalta, “but I know that you will realize that it makes it a lot easier for me not to have to carry about 10 pounds of steel around on the bottom of my legs.”

FDR was perhaps the most effective American politician of all time, and throughout his career he managed his disability with a hard-nosed pragmatism that, as with as much of his presidential style, could be classified either as take-charge leadership or outright manipulation, depending on your perspective. Think about it, though. Today there’d be a trove of in-camera documentary at the DNC about Franklin’s polio, set to soft but stirring music, with poor Eleanor forced to gaze dewy-eyed into the distance. It’s enough to make you think the Great Depression really was the good old days.

INFO

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THE SPACEMAN

Who Would Be King

Can Red Sox great Bill Lee throw an eephus in the governor's race?

BY DAN HOLLES

Bill Lee stands on the mound, rattling a ball over in his hand as he stares at Fenway's home plate. Beyond him, in left field, an American flag waves atop the Green Monster against steady, late-summer clouds. The left-handed pitcher dips his cleat into the dirt and, as he begins his windup, grins at the young batter anxiously shifting his feet in the batter's box.

The Spaceman, as his Boston Red Sox teammate John Kennedy nicknamed him long ago, unleashes a hellacious pitch that seems to fly as high as the iconic Coco sign beyond the left-field wall. It's a slow, swirling moonshot of a thing that arcs the sky before plummeting back to Earth and past the batter, who swings too brief and too early, coruscating into the ground. It's the eephus pitch — or, as the bullpen curmudgeon has become known in Boston lore, the Leephus or Space Ball. The crowd erupts.

On the next pitch, the batter gets his revenge, squaring a grounder just past

the mound for a single. It wasn't quite the curveball Lee hung to the Cincinnati Reds' Tony Pérez, who promptly deposited it over the Monster in game seven of the 1975 World Series. But it was a mistake faked, Lee snags his hand at the ball when it's thrown to him. He coughs off and strikes out the next batter to retain the title.

When Lee returns to the dugout, someone asks, "Bill, did you really just throw that kind of eephus?"

"Yeah, I threw him an eephus," Lee grumbles. Then, smiling, "I shoulda put it in his ear."

Bill Lee plays to win. Even at almost 70 years old. Even at Wiffie Ball.

This Fenway Park is not the famed home of the Red Sox, where Lee pitched in the late 1960s and '70s. It's Little Fenway, one of three Wiffie-Ball-scale replicas on Pet O'Connor's land in Essex Junction. (The others are misanthropic versions of Chicago's Wrigley Field and Kevin Costner's cornfield diamond from

Field of Dreams.) Lee hasn't pitched for Boston since 1979 — or in the big leagues since he was locked off the Montreal Expos in May 1983. Today, he's one of the local nobles in the Cribbage-Spongers League that kicks off the 10th annual Travis Key Foundation Wiffie Ball Tournament.

And that "old" at the plate is, in fact, a lie. He stands an Edie Gerdie-like three and a half feet tall and is maybe 4 years old. But he just singled off a member of the Red Sox Hall of Fame, one of the best left-handed pitchers in that franchise's storied history and, quite likely, the only candidate for Vermont governor the kid will ever face on any ball field.

Killer this summer, Lee, who lives in Groffsbury, threw his faked ball cap into the gubernatorial ring. The move was covered by a wide range of local media — not to mention national outlets, such as ESPN, *60 Minutes* and *Time* magazine. Major Canadian media picked up the story, too, including the CBC, the Toronto

Star and the *Montreal Gazette* — the last of which covered Lee extensively in his volatile Expos days.

Not surprisingly, Lee's candidacy has largely been treated as a novelty — an offbeat political puff piece in a summer when American politics have become increasingly dark and disavow. After all, this is a guy whose main political experience consists of running for president in 1988 as part of the Canadian Klansmen Party. That satirical fringe group's platform advocated leveling the Rocky Mountains to give more sunlight to Alberta, Canada, as well as banning guns, butter and the designated-batter rule.

Lee also claims to have smoked weed with George W. Bush in 1972 under the T-raz exhibit at the Boston Museum of Science. Is that's that.

Lee doesn't think his bid for the state's highest office is a joke — though he's quick to joke about it. Asked if losing the state would cut into the significance



Bill Lee playing for the Boston Red Sox in 1970

It's probably safe to say he's the best pitcher his age on the planet. Granted, there aren't that many.

TOM SIMON,
BURLINGTON CARDINALS

amount of time he still spends playing baseball — that is, all the time — he replies, “Nah. From what I’ve seen, it’s a part-time job, anyway.”

Still, Lee says he feels duty-bound to run. Why? Because he was asked to.

Lee was approached to run by the Liberty Union Party, whose primary claim to fame is introducing Bernie Sanders to Green Mountain politics in the early 1970s. When the LUP came calling, Lee, whose politics align with Sanders’, says he had no choice but to accept.

“I don’t want to be governor, but I have to be governor,” he says, sitting in the Little Tennyson airport before the game — really just some folding chairs along the third-base line. Then, as he’s equally wont to do with the words of Buckminster Fuller, Lee-thus and

Warren Zaron, Lee paraphrases Plato’s *The Republic*:

“Being Plato is sitting in Socrates’ lap, and Socrates says, ‘The worst thing you can do, Plato, is when asked to run, you do not run, and thereby get governed by a lesser individual.’”

He pauses, his sharp eyes scanning the reporter’s face for understanding. When he sees it, he pivots.

“I’ve got a big head,” he says, seeming to shake in his infamous cry “Watch this!”

Lee removes his ball cap, revealing a shock of thick, white hair above a muddily face cracked by countless smudges in the sun. And he laughs, wildly.

As with nearly everything Lee says, it’s best to take his words with several grains of salt, ideally removing a shot of topology (the Spaceman’s taste for rocket

fuel is as famous as his nephew). While he’s naturally hypercompetitive, he’s also naturally charismatic. That could serve him well on the campaign trail — if he’s actually in Vermont long enough to win babies.

Lee says he’s made more than 180 charitable fundraising and goodwill appearances in the past year alone, from Cuba to Canada and points in between. His comfort in the spotlight shows. Before, during and after the Essex Junction game, he’s approached constantly — by fans, curious onlookers, journalists and opponents from the various local leagues he’s played in over the years. Lee is generous with his time, stopping to talk with everyone, many of whom he knows and remembers by name.

He moves through the crowd with an amiable ease that stands in contrast to his towering gait. (When he was asked to play in the game by club team coach and local radio host Steve Cormier, Lee dispatched his wife, Diana, Dawson, to their car for his spikes ... and three napkins.)

If baseball were a municipality in Vermont, there is no question who would be mayor. But Lee has his sights set on the state’s highest office. Though the odds of him getting there are

The Spaceman Who Would Be King

amazingly small, the Spaceman has spent his career — if not his entire life — thriving as an outsider.

LIFTING OFF

To understand Lee — to the degree one can — look no farther than the closest baseball diamond. Because there's a good chance he might be in it.

Lee's major-league career ended in 1962 when, as a member of the Expos, he skipped a game and went to a bar to protest the team's release of his friend, second baseman Rodney Scott. Lee was released the next day and will tell you he was subsequently blackballed from Major League Baseball, and some evidence supports that. It's also fair to suggest that the then-25-year-old pitcher's effectiveness at the sport's highest level no longer offset what a pain in the ass his managers found him to be, but he has never stopped playing.

Lee broke into the big leagues with the Red Sox in 1959. The Southack, Calif., native was a 22nd-round pick in the 1948 amateur draft out of the University of Southern California. He made brief stops at minor-league teams in Worcester, Iowa, and Winston-Salem, N.C., before joining the Red Sox double-A affiliate in Pawtucket, Mass. He clashed with management all the way.

Lee's stay in Pawtucket was short before he was promoted to Boston. His rapid rise through the minors could be attributed to performance — he was dominant at every level. But Hall of Fame catcher Carlton Fisk, Lee's Sox battery mate and minor-league teammate, had a different theory.

In an August 1976 Sports Illustrated article titled "Is an Orbe All His Own?" Fisk told writer Curtis Kirkpatrick he'd suspected the club promoted Lee in the hopes that he would fail and management could be rid of him. It didn't work. Lee thrived as a reliever for four years before becoming a starter in 1959. He won 17 games that season and made the all-star team for the first and only time.

Lee won 17 games the next two seasons, too. And he might have been even better. Had the Sox's third-of-offense been able to provide more runs, Fisk suggested. Lee could have won "24 or 25" games those years. The Spaceman had handed

"He was one of the better left-handers in all of baseball," says former Boston Globe columnist Bob Ryan. "He was distinguished by persistence. He didn't throw that hard. He gave up a lot of hits.



But he knew how to pitch out of trouble. He knew how to set up hitters, how to change speeds and make the most out of not having a blazing fastball."

Ryan was around the Sox for several seasons in the '70s and covered their last time during the 1977 season. That's when Lee's contentious relationship with the team's brass was reaching a messy apex.

Lee was both a messiah and a pariah in Boston. Is he? Or is All His Own? his lefty arm was the prism on everything from race to global politics to drugs made him a counterforce here. But in blue-collar enclaves such as South Boston, he was viewed as a freak whose mouth and antics would be tolerated only so long as he kept winning. And even that was a precarious arrangement,

as illustrated by Lee's eternal feud with then-Sox skipper Don Zimmerman.

"He was in impossible conflict with his manager," recalls Ryan. "He dominated his manager in public."

Or at least ridiculed him. Among Lee's most famous remarks on the bulb, partly "Zim" was repeatedly referring to him as a "designated gerbil."

Zimmerman, who died in 2004 at age 83, was a steady throwback, and Lee was, well, Lee. A well-oiled, well-educated and opinionated headcase who, at various points in his Sox career, wore a gas mask, a cocaine cap and a propeller-topped beanie onto the field.

"It was not a match made in heaven," says Ryan. "It was made in the other place."

The two clashed constantly and often publicly. Ryan thinks he knows why

As a promising young player, Zimmerman was twice struck in the head by pitches, once in the minors and once in the majors. The first left him in a coma for two weeks. The injuries derailed Zimmerman's playing career. Though he was a journeyman in the big for a decade, he never realized his immense potential.

"As a result, I don't think he liked pitching," Ryan opines, echoing Lee's own stated feelings on Zimmerman. "I think he had a psychological barrier. He was not sympathetic to their issues or problems. He just thought they should go pitch."

"And if just so happened that the most immediate player that has probably ever worn a Red Sox uniform happened to be a pitcher," Ryan continues. "And he happened to be in the uniform at a time when his manager was a less-educated, straightforward baseballer who didn't secretly understand people such as Bill Lee."

Lee wasn't the only Sox player to clash with Zimmerman. One by one, the Sox dispatched Lee's friends and fellow agitators, pitchers Poppon Jenkins, Rick Wise and Jim Willoughby, to other teams. When the team sold outfielder Bernie Carbo to the Cleveland Indians in 1976, Lee staged a one-man, one-game walkout in protest. Coupled with his diminished effectiveness — his left shoulder had been dislocated in a famed 1955 brawl at Yankee Stadium — that finally gave the Sox an excuse to send him packing. Lee was traded to Montreal in June 1976 for utility infielder Stan Papi.

CRASH LANDING

Lee rebounded to a degree with the Expos and quickly became a fan favorite — as much for exploits off the field as on it. But he continued to be a thorn in the side of management, up to and during his 1982 release.

This era of Lee's life inspired the new film *Spaceman*, from writer-director Brett Koppe, starring Josh Duhamel in the title role. It promises with a special screening at Fenway Park this Friday, August 18, and will be shown at select theaters around the country — though none in Vermont — and on video on demand. Based on a portion of Lee's 1984 autobiography *The Wrong Stuff* — co-written with his friend Dick Lally — it tells the story of the weeks immediately following Lee's Expos exit, which Lee calls "the worst two weeks of my life."

The movie opens with a bare-chested Lee/Duhamel spiraling marijuana on his porch. Lee's post-consumption had become part of Spaceman lore during an interview with a Montreal media outlet

that was investigating a reported "drug problem" in the Expos' locker room. Lee told the reporter that word had made him impervious to his fumes when he jogged to Fenway Park during his time in Boston, then added that he preferred it on his fingers. That chutzpah supplies a perfect flourish for the Spaceman's cinematic legend — although, according to both Lee and Diamond, Lee never actually put word on his pencils. The prelers might sympathize.

If the weeks chronicled by the film were Lee's all-time low they may also prove among the most formative for his later life. As Kaplan puts it to Steve Barry, "No one loves baseball, lives baseball, as much as Bill. He's forever searching for that next game."

And that searching has shaped Lee's later years. Unable to hook up with another MLB team after Montreal, he bounced around the hemisphere, playing semi-pro and amateur ball from Venezuela to New Brunswick. He landed in Vermont in 1998. Currently Lee plays for the Burlington Cardinals in the Vermont Senior Baseball League, an amateur club he has frequently called the "best team I've ever played on."

This might be a good time to point out that Lee married two games in the 1975 World Series. In 1982, at 46, he became the oldest player ever to win a professional game, for the independent San Rafael Padres. The next year, he did it again for the same team, breaking his own record.

"It's probably safe to say he's the best pitcher his age on the planet," says Burlington attorney Troy Simon. "Granted, there aren't that many."

Simon is Lee's teammate on the Cardinals. He is also a baseball historian and author, as well as the founder of the Vermont chapter of the Society for American Baseball Research. Simon says that, even at 66, Lee is one of the Senior League's best all-around players — the pitcher has always grided himself on his ability to hit, and he still fields well. At the start of each season, Simon relates, someone from another team unthinkingly proposes a thirty-yard mile change that would end Lee from the league.

"It's always something like, 'You former pro, allowed,'" says Simon. "But it's pretty obvious who it's aimed at." He adds that Lee only joined the Cards after a manager in another regional amateur league kicked him off a team several years ago. Even in old-man rec leagues, the Spaceman is an outlier.

Yet Simon describes Bill as a good friend and an even better teammate. That's evident at a recent Cardinals

game on a Sunday afternoon at 8D Inland Field in Burlington's Calahan Park. Lee pitches a complete game — a win for the home team — working in and out of trouble and allowing only two unearned runs.

The respect and admiration Lee's fellow Cardinals have for him is obvious. In the dugout, they gather around him as he eposes an everything from the current opposing pitcher's habit of hanging breaking balls to his feelings about Atlanta Braves Hall of Famer pitcher Tom Glavine. "I've hated him. He never did anything wrong. He didn't drink, he didn't smoke. He didn't even sweat. In Atlanta, for crissakes!"



I think of Bill as kind of the anti-Trump.

DAN TURNER,
AUTHOR OF *HEROES, BUMS
AND ORDINARY MEN*

The Cards are not without other intriguing personalities. The starting shortstop is Galen Carr, formerly a sewer for the Red Sox and currently the director of player personnel for the Los Angeles Dodgers. At second base is George Lamberton, the executive chef at Antigua. The team's most famous hitting, a drug enforcement agent named Adam Champney, plays left base. And behind the plate stands Lee's catcher, Mike "Mo" Wenzelberg, mayor of Burlington.

Bill, 45 Lee who attracts a crowd, though a modest one today. Withberg by the backdrop is an elderly couple from Montreal on their way to a Vermont Lake Monsters game that evening, they stopped by the Cards game for a glimpse of the Spaceman.

"That actually happens a lot," says Wenzelberg.

SPACESHIP EARTH

Lee doesn't own a cellphone and has no use for computers. Until recently, if you called Lee's home and got the answering machine, you would have heard the following message: "We've reached the governor's mansion. It's located exactly halfway between a bar in Boston and a bar in Montreal."

Maybe Lee's halfway home became the residence of Vermont's next governor in November? "We'll have a hard time finding anyone who thinks so — save perhaps Lee or Downum, and probably not even them. It's fair to ask if Lee's own party believes he can win. Or if it knows he's running."

As of this writing, the Liberty Union Party's Facebook page makes no mention of Lee. His name appears only once on the LUP website — in a post about the June 3 political fundraiser in Colton where he announced his candidacy.

Nevertheless, Lee draws plenty of attention. Perhaps too much.

"The amount of life he's received will far outpace his votes," says Garrison Nelson, a Son fan and political science professor at the University of Vermont. "I have great fondness for Bill Lee," he adds, nodding a Son game that Lee entered wearing his uniform backward. "He's a colorful distraction. He'll have no impact on the race, but he'll be far and away the most interesting of all the contenders."

Dan Turner is an Ottawa writer who has published several books on baseball in Canada, including *The Expos Inside Out* in 1983 and *Heroes, Bums and Ordinary Men: Profiles in Canadian Baseball* in 1988. The latter book included a chapter titled "The Spaceman," written while Lee was playing for a semi-pro team in Montreal, New Brunswick, and "outgassing" for the Braves' bullpen. It's not clear whether Turner filed Lee as the "hero" or "bum" category. Probably both.

"I think of Bill as kind of the anti-Trump," Turner writes in an email, adding to Republican presidential candidate Donald Trump. "They're both performers and have spent their whole lives developing their brands. Neither should ever be elected to run anything serious, like the country or even a state. Their main value is making the masses and look ridiculous, which to a large extent it is."

"Bill's all for the underdog," Turner continues. "Donald is an everyday guy I prefer Bill, but you can never forget that, like Trump, he's a performer."

Yet recent history indicates that colorful, charismatic characters can impact elections, even profoundly. And here's an interesting wrinkle: In Vermont, a candidate for governor needs to win with not merely a plurality of votes but a majority — more than 50 percent. If no candidate

wins the majority, the Vermont General Assembly decides the race. Could Lee upturn enough votes from Democrat Sue Minter and Republican Phil Scott to activate such a vote? Does anyone know the breakdown of Son versus Yankees fan in the legislature?

As recently as 2004, the governor's race was decided in the Statehouse. And it's not unprecedented for the pesky LUP to reach enough viable to matter. In 1996, Liberty Union candidate John Franco stirred the hometown governor's race and lost it to the legislators.

Nelson, who has been teaching politics at UVM since the year Lee was drafted by Boston, is probably correct that the Spaceman's effect on the race will amount to little more than a smudge. LUP co-founder Peter Desmarcotte, speaking to the Burlington Free Press last month, admitted as much, saying, "We're not going to change the world, so we might as well amble a little."

But suppose for a minute that they're wrong. To borrow the probably obvious pun that headlines roughly 75 percent of the stories on Lee's candidacy: What would he be — wait for it — pitch for the governor's office?

To be sure, some of Lee's platform is reasonable — establishing environmental health care and higher environmental standards, combating the state's opioid epidemic and supporting child-care programs for rural elderly Vermonters. But other ideas are a cut there. For example, Lee suggests replacing the Vermont Agency of Transportation's moving equipment with farm animals to train highway maintenance — and the agency's job title. He'd also dissolve the northern border to allow unrestricted travel between Vermont and Quebec. And he'd merge the state with the Canadian province in the event that Trump becomes president.

Lee has baseball proposals, too, of course. Among them is inducing unpaid work into the MLB Hall of Fame. He would also attempt to bring baseball back to Montreal by moving the Tampa Bay Rays.

"I'll announce them the Ex-Kays," Lee says, chuckling.

While a Vermont game has mostly gone unheeded to any MLB franchise from Florida to Canada, Lee's baseball platform has swayed at least one voter.

"I'm voting for him," says Simon. "He'll be great for baseball in Vermont."

Lee already is that. If he's to become more, he has a long, uphill fight ahead of him. But those who would outright dismiss his chances should remember the lesson learned by his opponents, from Yankee Stadium to Little Fenway: When he gets in a game, Bill Lee always plays to win. (E)

Mystery Man

Warren's Billy Brauer looks back on 50 years of painting women

BY RACHEL ELIZABETH JONES

"**D**umb luck" brought Billy Brauer to Vermont, as he tells it. In 1968, as a young man, he came up from New York City, accompanying his cousin to a New Year's party. "[Vermont] was deserted," he said. "I thought, This is terrible!" Three years later, Brauer bought his Warren house for "next to nothing" and he's been living, working and teaching in the Mad River Valley ever since.

Just a few miles from Brauer's studio, at the Bundy Modern in Wintfield, the exhibition "Billy Brauer: 50-Year Retrospective" celebrates the artist's career with a selection of 30-some oil paintings, as well as early sketches and studies in oil and charcoal. Brauer is known for his paintings of erotically charged female figures — particularly his highly successful, commercially produced series of dancers. Accordingly, most of the paintings on view at the Bundy depict women alone or in pairs. The exhibition includes several self-portraits, too, one pencil drawing was made when the artist was just 30 years old.

Most of Brauer's female subjects are sexy, lithe and conventionally beautiful, often shown in mysterious fragments and reflections. They are frequently engaged with an unseen entity, sometimes their bodies are presented as aspects of landscapes. Mythical characters appear regularly, such as Echo, Thelma and Europa. Art historical figures are evident in both style and content — specifically, the single light source found during the Renaissance and the rich palette.

"I'd do these paintings that I thought were like Renaissance paintings," Brauer said. "But with my training as an illustrator, I'm much more of a designer. I got a chance to combine the two."

By contrast, some of Brauer's less ostentatious art sources feature more ordinary bodies. His exchange sometimes girly picture toward the grotesque with figures such as "Sophia," a smile lady, and carnival performers. Brauer noted that when he works from his imagination, as he does in his paintings, the piece "can get more weird."

Many of the paintings at the Bundy are on loan from local collectors. Bundy co-owner Jane Anderson reported a major spike in gallery attendance,

which she attributed to Brauer's hometown popularity and his national reputation as a commercial artist. In previous years, Brauer was represented primarily by the Chase Young Gallery in Boston and the Patricia Rovee Gallery in Seattle.

Brauer is 76 but hardly looks it; he's fit, as mild polio for the past 40 years, he has taught Thursday night drawing

SEVEN DAYS: Can you talk about your arrival in Vermont?

BILLY BRAUER: I didn't know people like this existed. [Coming here] was the first time I ran into people who had some sort of ecological sense. The locals were so accepting I was this hippie from New York City and, considering what we all looked like, I can't believe that they were so nice

didn't know we were poor until you guys came."

SD: You've said you knew from a fairly young age that you were going to be an artist. What did that look like for you?

BB: I don't know if I knew it, but it was what I could do. You need to do what you do best. [There was] no encouragement



Billy Brauer at the Bundy Modern's 50-Year Retrospective

ART

classes in Montpelier, making the 50-some round trip regardless of weather. Only recently did he get his first cell-phone — but luckily, he said, he's never needed one to call a late-night tow truck.

In conversation, Brauer is as likely to point out perceived flaws as successes in his own paintings. With his unassuming nature, it's easy to see why generations of students have sought him out as a teacher. Brauer recently spoke with *Seven Days* at the Bundy about his work and career trajectory.

to us. So welcoming and helpful) — no vice-guy stuff.

When I came here, I was a substance firmer. I was married to a woman. I ruined cheap. I heated with wood until 20 years ago. I always maintain that if you don't have any money in New York City, you're poor. If you don't have any money here, all it means is you have to live a different kind of life. Do a lot of stuff yourself that you aren't paid. Actually, Vermonters used to say that to me: "We never had any money, but we

from my parents at all. I finally went to art school, which is all I wanted to do. Then it was great.

I was just talking to this couple from Geneva about Norman Rockwell. I told them that was the only thing I had in the home growing up, the Saturday Evening Post. I couldn't wait to see the illustrations. When I found out Rockwell was from here, that was even more amazing. I went to the School of Visual Arts in New York City. I became a printer's first — well, I was an illustrator. Then I got involved in printmaking, doing

exchings. A lot of these [at the Bundy] are from the '70s.

As an illustrator, I did a lot of album covers, a lot of sports stuff. I did work for *Golf Digest* — instructional drawings, golf paintings. But then I got hooked up with Chase [Young] Gallery in Boston. That was my first big move. I bet I was worth them for 10, 12 years. Then I went to Seattle. This woman called me up and said, "I can sell your work." I said, "I've heard that before," she said, "Send me the paintings, and I'll get you sold there." And she did. So I did shows with her for 10, 12 years. Consequently, I'd work from show to show. That's like [making] a painting every two weeks.



What happened was, this dance piece [“Night Dance”] was the precursor to a whole bunch of other dance paintings. I had a show at Chase, and I’d say, out of 20 paintings, 30 of them were these ballroom-dance things. And they just, *plink*, disappeared the first night. I did that for maybe two years, and then I didn’t want to be the guy who did the dance paintings anymore.

But some company went to San Francisco wanted to do prints. I’m a promoter — a real promoter. To me, reproductions are not prints. I don’t care if you sign them and say you number them — that’s bullshit, they’re not prints. So I said, “You just type on it and I’ll do it, and call them posters.” And that’s what we did.

That was my business. I had no idea. I thought it would be fun to have a lot of posters hanging around. [But] my first really check, I thought, This must be a mistake [because it was such an unexpectedly large sum.] What finally happened was, big companies like Target

bought a whole bunch of them. The posters are still going. Every once in a while, I end up a check.

SD What do you think accounts for the work’s broad appeal?

Ell: “Target” is the only [original painting] left [of those that became posters]. All of them were really beautiful... They gave me a chance to [paint] what I like, which is women’s bodies. I always had the guy pretty much hidden. You never see his face — he’s just peeking over his. They’re sexual, but not sexy. Women like them, and men like them. They were big.

SD Have you always focused on women and the female form?

Ell: Yes. Pretty much so.

I said “Dancing With Frontiers” to someone here in the valley. Her house cleaner saw it and went to Wendy — the woman who is now my wife — and said, “There’s this painting that looks just like you. Did you pose for it?” She said no.

I was in the middle of a painting, and I wanted someone who was tall with a long back, and someone suggested Wendy. So she came and posed for me, and we wound up going to the Mozart Festival, five years later we got married. That was 17 years ago, something like that.

Then people said all the other [subjects] looked like Wendy, which they probably do. This was before I knew her. I call it the “Cinderella complex” — I already had the plus theory, and I was looking [for the owner]. That’s pretty much the way it worked out.

SD Do you have a favorite or most-returned-to historical or mythical female figure?

Ell: I’ve done as many paintings of Thelma. She fell in love with a crack in the wall. Pyramus is on the other side. Thelma’s great for me. The woman and the wall and something on the other side of it — that’s all the stuff I like to do. That’s the best part about mythology: if you’re a representational painter, I don’t consider myself a realistic painter. If I have to design something, I can have something floating and get away with it if it’s in mythology. Otherwise, you can’t. ☐

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INFO

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Yoking Around

Moving a 19th-century landmark with oxen is no walk in the park.

BY JULIA SIMPLY

This past May, the Old Stone House Museum — a complex of historic 19th-century buildings in the Northeast Kingdom — announced an unusual wish list. The organization's spring bulletin solicited donations of laptop computers, museum tour guides, and oxen and teamsters to help "bring the Grammar School home."

This would be the second trip for the 113-year-old structure, which Alexander Twilight established as the Orleans County Grammar School in 1813, with the Old Stone House as its dormitory. After the Civil War, the building was moved closer to the Brownington town center to serve as a community schoolhouse, with the Brownington Grange occupying the second floor. Last year, the town voted to give the schoolhouse to the Orleans County Historical Society, which also owns the Old Stone House.

There were plenty of reasons for the "homecoming" itself. Richard Simpson, an Old Stone House board member, noted that his great-grandfather was a Grange member. "So it's personal," he said of the building's return.

But oxen? To move a building? Why? "Because we are crazy enough to want to do something for the fun of doing it," wrote Peggy Day Gibson, the Old Stone House's director, via email. Plus, she added, "We're trying to bring attention to this special place."

Under sunny skies on the morning of August 8, more than 1,000 spectators brought their attention to Human Scriber Road in Brownington. Twenty-two teams of oxen prepared to haul the 194-ton schoolhouse a third of a mile up the road, back to its original site. It was something no one in the crowd was likely to have seen — or well they see again — in their lifetime.

Gibson issued a panel of spectators

that relocating buildings using oxen occurred with such frequency in the 1800s that newspapers neglected to report it. Two centuries later, however, TV, radio and newspaper outlets from all over the state and as far away as Boston were on hand. So was Messier Bros. Moving & Construction, an East Montpelier family business whose motivated, wheeled carriage has helped transport hundreds of historic buildings, including the Lake Champlain Maritime Museum's schooner, the *Len McClure*.

The oxen and the teamsters, many of them 4-H members, had arrived over the weekend in bed down in the "oxen hotel" — a canvas-roofed shelter complete with tie-up stalls for the animals and camper vans and tents for their humans.

Some of the oxen — such as Jim and John, a 10-year-old team belonging to 10-year-old Alyson Ballou — were disarmingly small, comparable to an

overgrown Saint Bernard. These fat, all they had pulled or dragged were big tractor tires, a sled called a "stone boat" and a cart, Ballou said.

Other oxen, such as Len Cooper's 8-year-old team, stood as high as the cab on a dump truck. Weighing 2,700 pounds each, Cooper's formidable team, Pick and Ann, spend winters hauling logs out of the woods. "I've seen them up to their chest in snow, and they never got stuck," Len's mother, Pat Cooper, affirmed.

The preceding day, in preparation for the big event, a West Berlin oxen maestro named Steve Allen had conducted the 44 costumed male hovers as, hitched to one long chain, they worked in a united team for the first time. Allen instructed them to turn in a figure-eight formation as the teamsters straddled alongside their charges, brandishing slender whips and calling out commands: "Easy!" "Go!" "Haw!" "Stop up!"

Based on this exhibition of proficiency, I purchased a \$5 millic ticket, thereby placing my bet that the teams could move the coffin straight up the road in 17 minutes and 10 seconds.

On Monday morning, at the 10 a.m. commencement time (noon), the eerily ghostly streets of Brownington's historic neighborhood brimmed with people from all over. A couple visiting from Arizona said they'd come because "We're going to have a story on one class too." A painter from Derby wanted to study "the canyons" (i.e., the scene) on behalf of her art. A historic preservation instructor from North Carolina was visiting the area and was "just delighted" to witness this event.

The collective mood felt similar to that of a wedding, with the "bride"—big, fat and wide—waiting on its tethered carriage, half a mile around the corner and down the road from the corn hotel.

At 9:45, transients finished breathing their smokes, administered the final splashes of insect repellent (to prevent the tainting of the hog-horned loads) and helped the oxen don their yokes. Then each pair lumbered out to the maple-lined Old Stone Historic Road, bellowing and baying as transients barked commands.

Waiting midway between the oxen and the house, chief deputy Phil Brooks of the Orleans County Sheriff's Department sat in his SUV, cruiser beside the road. His goal, he said, was to keep the crowds safe from the oxen and safe from the house.

By 10:30, all the oxen were hooked to the chains attached to the house and facing in the right direction. Like volunteers responding to a conductor, the transients all raised their whips when Allen's command sounded, and then the whips swung and the oxen strained.

When one of the front teams veered off the road, Allen yelled, "Whoa!" and what had begun momentarily 20 seconds earlier came to a halt. And that's how it continued, the call, "Whoa!" followed soon after by "Whoa!"

Seventeen minutes and 10 seconds after the official start, the enterprise had yet to travel the length of a car. Babies cried, a drone buzzed as it hovered in the sky, spectators and media photographers crept close to snap photos until gnat-swarmed staff showed them away.

A volunteer in a go-kart arrived with

two 12-packs of water bottles and began distributing them to the transients. "These oxen will stand here all day if they have to," said Jeremy Michael, the father of two young transients. Proving his point, the oxen stood.

Then a transient close to the house announced that the equipment holding the structure had sprung a hydraulic fluid leak. The 4-H kids let their whips go slack and leaned on their oxen and began trading yokes. Questions: What did the farmer say when his tractor got stuck in his field? Answer: "My tractor's stuck in the field."

"A lot of these oxen have never pulled on pavement before," Michael noted as he stood by his oxen and their team. "There used to dig into the ground to really pull a load; they can't do that here."

Fortunately, the hydrostatic drive on the Museum's house-moving carriage compensated for the team's shortcomings. "If this building were to be entirely moved by animal power," Michael said, doing some quick math, "theoretically, such an ox can pull half its weight, so we'd need about 100 teams."

When the leak was fixed, Allen told all the oxen to go. And the oxen heaved, and then Allen called "Whoa," and they stopped again. "I had no idea how long it would take," admitted Linda Russell of Craftsbury, who was watching from the sidelines.

Finally the oxen began to pull and kept on pulling steadily—moving forward, step by step, making an unsynchronized sort of progress.

"We had to be patient," Russell said—and so, one hour, 55 minutes and 14.06 seconds after its departure, the crowded schoolhouse moved the hill and arrived at its new-old site. The oxen, having completed their task, were now detached from the chains, while the thousands gathered cheered.

"I think that's a really important part of this experience—patience," Russell concluded.

Within minutes, crews were up in cranes reassembling the electrical wires that had been removed from the road. And many of the patient spectators took their once-in-a-lifetime memories and zipped out of Brownington toward Interstate 91, accelerating into the 21st century ☺

INFO
Learn more at oldstonehousemuseum.org.

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On the Threshold

BOOKS

Book review: *Questions in the Vestibule*, Rachel Hadas

BY AMY LILLY

Rachel Hadas is a formal poet, which is to say she is interested in poetic forms as both tools for expression and as structures that, like rituals, are rich in history. New York City-based with a summer home in Danville, Hadas has had a dozen poems published in the *New Yorker* since her first of many volumes of poetry came out in 1975. She has also studied classics (among other disciplines), lived in Greece and translated classical Greek literature, she is currently working on translations of Euripides' two *Phigeneia* plays. Perhaps not surprisingly, then, Hadas has chosen a formal forum of classical Greek and Roman architecture, the vestibule, as the organizing idea of her latest book of poems.

Questions in the Vestibule uses that liminal space—a kind of halfway point between the outdoors and the indoors—to explore the in-betweenness of existence. As Hadas writes in her opening poem, "Threshold," "This vestibule? Unsettling, / I enter first one way / and then the other in / or out? I am a fool / to be so caught off-balance, / All a vestibule?"

It centers about this reviewer's guessable habit of reading the last poem in a collection first; they will discover that was all as resolute as this volume. The speaker of the final poem, "Portrait" finds a kind of balance in an island house that's "borderline of past lives" but tracing a narrative arc is not Hadas' poem here, as it wasn't in her previous book, the essay collection *Talking to the Dead* (reviewed elsewhere Dec. 2013).

Rather, her interest lies in the rich indeterminacies of living with the awareness that past, present and future are not as distinct in one another as "The Years," which appeared in the *New Yorker* in 2012, the speaker is startled into a laugh by the similarity between her dead husband's years and that of her visiting son. The brief two-verse poem ends in a rhymed couplet that identifies other echoes of that "sweet gap": Even on "orphaned pages" poems.

The threshold between dreaming and waking worlds is likewise indistinct in these poems. "The veil between the worlds is growing thin; each the opening line of 'The Veil and the Being' one of two villanelles in the volume. This poem's meaning is elusive: The refrain—variations on "Who was that baby on the dream again?"—may refer to an unborn baby, gloss the recitation of "Colin McGinn on moral hierarchy" (Philosopher McGinn wrote about the moral rights of fetuses in a 1993 book). In any case, Hadas' use of the villanelle creates a kind of memory-time that makes it difficult to distinguish concrete thoughts from those of dreams.

In other poems, light itself is indeterminate: In "Aubade"—which takes its title from the traditional form of a love poem set at dawn—"that peach flesh might be either sunrise / or sunset." In "Midnight," the sky above a snowy landscape "seemed unable to make up its mind / which end this was of the brief winter day."

Sometimes the distinction between real and mythological worlds also blurs, as in "Starry, Red



'QUESTIONS IN THE VESTIBULE'

Ready to take the first decisive

step,

You pull your purpose round you like a cloak.

A draft runs, chilly, stale,

indulgent of some half-rendered toast

anticipation, appetite, regret.

If the liminal can be called a place,

this place might bear your name,

if you have a name, who hesitate

to step over the threshold

Successive selves superimposed

form a May/June composite, frantic,

blatant yet motionless,

body suspended in its bustling progress,

each movement shored in it into through

space.

Zero's paradox, how many baby

steps will take you through that door? Think

each gesture or each inch inwards the process

draws to a crowd. Is it a one-way passage,

and if so, which way were you heading?

Will simply standing still deliver time's flow?

The dust motes swirl, and there you are,

absorbed.

In the chamber of the in-between

where if I close my eye a window you might see

ascetics, a horn tree, a setting moon.

At last you think that you'll be moving on.

HADAS USES LIMINAL SPACE —
A KIND OF HALFWAY POINT BETWEEN THE
OUTDOORS AND THE INDOORS —
TO EXPLORE THE
IN-BETWEENNESS OF EXISTENCE.

FRUIT, Decent," a poem in rhymed triplets (A-B-A) that comes the closest to the volume to narrate. The speaker tells of coming on an enormous crate of pomegranates on her way to the subway which calls up Persephone's fateful consumption of the fruit's seeds — and, in short order, the subway becomes Hades.

In a poem at the third and final grouping, "The Break," Hadas seems to lead in a different direction, using poetic form to distinguish between dreaming and waking worlds. The poem begins with an account of the speaker falling and breaking her wrist. "The road was thick, / that much I know," it reads, the lamina director wilyly emphasizing the abruptness of the experience. But a shift to three and then four metrical feet per line occurs near the end, as the speaker remembers a dream she was trying to recall just before falling, in which she was "squeezing through a gate" with "you."

That dream action causes both "you" and "I" to lose a part of themselves, in another kind of "break": "We made it somehow — not quite whole, / so if we had to pay a toll / to the new country where together / we're still standing a year later, / each of us going at the other."

If the gate represents yet another form of vestibule explored in *Questions in the Vestibule*, in this poem, the questions seem to have been resolved. The "you" has enabled the speaker to move beyond the vestibule to the solidity of a "new country." Indeed, in "Belonging," also a later poem, the speaker declares, "I cannot pretend to map this new terrain" — but she is, at least, keeping her balance there.

Hadas' poems collectively hint at an effort to move on from a kind of emotional rooting in the past. In *Talking to the Dead*, she wrote about her husband's 2001 death, and her language of liminality here could be read as evoking the transition that must occur after the loss of a spouse. "Something tells me that I cannot stop / here in the paradise of in-between," the poet writes in "After Long Sleep." But readers won't regret pausing with her in the vestibule. ☺

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INFO

Questions in the Vestibule by Rachel Hadas. Indivisible Books (Northwestern University Press), 122 pages, \$16.95. Hadas will read during "Worded Sports: A.M. & M. & M." on Sunday August 21 at 11a. Sign. at the St. Johnsbury Athenaeum Free.



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SEASIDE ALE

10

Vine of the Times

Vermont's biodynamic winemakers follow nature's rules

BY JULIA CLANCY

In 2006, it's common to think about biodynamics holistically, taking into consideration both tangible factors, such as the physical body and surrounding environment, and intangible ones, such as thoughts and emotions. Taking a holistic view of grapes on a vine, however, may seem a bit too mystical to some.

And yet, while grapes don't think or feel, they are part of a complex ecological system. That's where biodynamic winemaking comes in.

The practice treats the vineyard as an ecological entity from the soil up, fertilizing plants and managing pests with environmentally balanced interactions rather than chemicals. From vine to vat, biodynamic wine is made without chemical inputs or additives.

Deirdre Heekin, who co-owns the Barnard-based biodynamic farm and winery La Garagette with her husband, Caleb Barber, is a well-known advocate of natural wine growing—a movement that counters the common practices of industrial viticulture. Heekin's vineyard was the first of its kind in the meticulously unfarmed grape-growing chorus of Vermont. In 2005, she and Barber picked a truck with Bodegas vines from the former nursery at Lincoln Peak Vineyard in Middlebury and, said Heekin, "went down the rabbit hole."

Heekin also guides neophyte natural winemakers. With her help, Paul Gibson—a Shelburne local and affiliate of Deirdre Wine in Burlington—has joined the fray.

Two years ago, Gibson and his wife, Alison, a manager at Ellen of the Wood and Doe Ponds, discovered 28 acres of overgrown vines on the edge of Shelburne Vineyard. Some plants had died from disease, but the remaining clusters of well-tended grapes offered a few pounds of fruit that Heekin, just for fun, pressed into a bottle of rose Pinot.



"It was a delicious field blend, and it showed the plot's potential," said Gibson on the porch at La Garagette's home vineyard. "My wife and I went out there again last summer, wine-high in the woods, looking for stumps. We decided to leave the space from Shelburne Vineyard and grow without a spray program. We wanted to reassert it and convert the land to a biodynamic plot." The Gibsons will gain two more acres of vineyard in 2017 at Starkey Farm in Chalkville, owned by Susan Haling and Ross Blodgett.

Gibson, who describes himself as science-oriented, admitted that biodynamic farming may sound to some like

"a bit of wackadoodle moonie joober." He's talking about practices such as planting in accordance with the lunar cycles and using natural disease and pest deterrents such as plant-based sprays, mineral sprays such as kaolin clay, and bug-repelling crops such as chrysanthemums and pokeweed. Then there's the "beer thing": The grower makes a human mixture by filling a cow's horns with manure, burying it in the ground in the autumn and recovering it for fertilizer the following spring.

Gibson blurred the difference between biodynamic and conventional wine growing to that between Western and non-Western medicine. Both prac-

tices use herbs while speaking separate languages.

"I don't always understand why [you do something] in biodynamic farming," said Gibson, "but those vineyards are working with life. You can visit a strip of wine country, and all you see is dirt and vines. There's nothing else—it's all dead. In natural wine growing, the vines are part of the whole ecosystem; you don't just grow, you build the vineyard's wellness." And, he noted, the wines are as delicate as they are unique.

Gibson is not alone in endorsing Heekin and Barber's biodynamic method. In a 2015 New York Times

VINE OF THE TIMES: © JACI

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SIDEdishes

BY JULIA CLANCY, NANNAN FILLMER EGAN
& SUZANNE POKRATZER

Taking Wing

MENARCH & THE IMBROILED OFFERS A "FINE DINE" EXPERIENCE IN BURLINGTON. After months of recipe testing, reviewing and performing, Burlington's **MENARCH & THE IMBROILED** self-opened on Monday, August 18, in the 3rd Street space formerly occupied by Guido Pina Mints. The "fine diner" will be open for breakfast every day this week and will add lunch and dinner as the next couple of weeks.

The project is the brainchild of chef-owner **ANDREW LESTERSON**, formerly of **BAR OF THE WOOD**. His working

contributed 40 of his weeks, and Christopher Leather made the upholstery and parts of the staff uniforms. Complementing their works are marble bars, vintage chandeliers and a painstaking recreation of the tin ceiling that adorned the space in the 1930s and '40s.

That attention to detail continued in the development of the cocktail menu. Working from multiple classic recipes for each drink — 15 for the Manhattan alone — the team applied, evoked and incorporated (and they'd created) a perfect presentation.

"We've tasted the cocktails for six months now," says Lesterson. "We made them over and over and over."

Opening a restaurant can be incredibly stressful, but that part, at least, sounds like fun.

—SP

Movin' On Up

BAR ANTICOTE STARTS HANG-DRIPPING DRINKS BEHIND REEM.

Habituals of Vergennes' **ANTICOTE** are familiar with chef-owner **ANDREW LESTERSON**'s an-inflected patois: fine. At his high-level the influence of 1930s Green Street, guests can get everything from salt-and-vinegar fish to point croissants to Taste Burger, noodle bowl and house-made ribs.

Earlier this summer, Lesterson's upstairs work on a 1,600-square-foot addition, expanding into the upstairs area formerly owned by the Clock Shop. Come Labor Day the chef will open a wide bar and dining area with natural light, in contrast to his bar's sparsely-styled underground floor.

Though the downstairs will remain unchanged, Anticote's upstairs menu will showcase the extra room to play up his hangings. Kipster house-cured meats, Korean steamed ribs, lamb and, he hopes, an in-house pizza oven.



But the essential difference between upstairs and down will be the bar. While the downstairs bar will feature the usual hangar local by the, **Hikango's** own brews will flow upstairs.

In December 2015, the chef began sharing a hangar space with **HICKORY HANGAR BREWING** at the **ROCKY CAFE & BREWERY** in nearby Bristol. Under the name **HANGAR HANGAR BREWING**, Hikango's brews returned 12 beers on Anticote's taps. They include a session IPA, a sticky hybrid of red and amber ale, and an espresso milk stout that doubles in dessert to stout floats and shakes.

In partnership with **PETERSON QUALITY CRAFT**, a craft-beer house in North Ferrisburgh, and Ferrisburgh's **ASSAULT** has **HANGAR**, the chef hopes to have two or three beers made with 100 percent Vermont ingredients in the works by September.

"The upcoming space is not only an expansion of my food but of what I want to make for what," says Hikango. "The knowing community is very cool — not anywhere near as aggressive as the kitchen it's a nice change." For now, **Hangar** has cold pints and growler fills can be found only at Bar Anticote, but, says Hikango, "We'll see where everything goes."

—J.C.

Supper in the Park

FOUR ATTRACTIONS BRING FUN AND FUNDS TO SOUTH BURLINGTON.

Piggbacking on the racoon of Burlington Parks & Recreation's **Loddy Park** Beach, Elias, the City of South Burlington is launching a Thursday-night food-truck gathering at Veterans Memorial Park, gear search of

the Interstate 84 interchange on Dorset Street.

The inaugural **Bike & Bites** — so named for the event's proximity to the Dorset Street bike path — will take place this Thursday, August 18. It will be the first of three bi-monthly get-togethers this season.

"Hopefully this can become a more permanent thing in the future," says **SARAH BARR**, co-owner of the **EMERALD & HARBOR** food truck, who worked with city officials to orchestrate the series.

Along with **Farmers & Foragers'** modern farm-to-table fare and Vermont beer, wine and cider, **Bike & Bites** will include vendor serving tarts, dalgas, lobster rolls, vegan food and snacks with focus in Greece, Poland and Indonesia.

This Thursday, **Gremlin Brothers Band** will make use of the park's band shell, while **Dave Grippa Punk Band** and **Philly Band** will play on September 18 and 19, respectively.

The events will also feature lawn games and bike parking, courtesy of Local Motion, according to South Burlington Recreation & Parks Department director **Maggie Leaven**. If the series goes well, she says, it could lead to a summer-long reprise next year.

Either way, Leaven says, "I think you'll see more of these kinds of things happening in South Burlington," given city manager **Kevin Darr**'s focus on building community and a sense of place in the Queen City's closest suburb. "It's summer and food and wine and music," Leaven adds. "How could you go wrong with something like that?"

—H.P.E.

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with pastry chef **ANDREW LESTERSON**, chef experts **NICKY AND JEFF REEDMAN**, and plenty of other local talent.

The story will offer "very simple stuff done at an elevated level," says Lesterson. In the morning, that means hash browns, biscuits and gravy and even a homemade equivalent to Golden Grains. Later in the day, diners can enjoy petty mads, wedge salads, corn dogs and a barbecued smoked-perfectly sandwich on brioche. Chef and bar owner **FRANK PATE** has been helping the crew deal in the 'vau.

The disco, Lesterson says, is a classic and hand-crafted. Furniture comes from Vermont Fine Table. Art by Danica Johnson has

Vine of the Times

article on *La Garagista*, food critic Eric Asmuse described the couple's Vermont wines as "so soulful and delicious, they challenge crucial assumptions long taken for granted."

One of those assumptions is that fragile grape plants can't survive in the absence of chemical intervention. Another is, as Gibson notes, that it's all a bunch of "mambo jumbo."

A look at the roots of biodynamic agriculture sheds light on those assumptions. Austrian philosopher and academic Rudolf Steiner codified the method in the late 1920s. While his views on ecological farming reflect agricultural practices, he was the first to systematize them in an international guideline — the Demeter certification — and influenced the creation of the nonprofit Biodynamic Association, established in 1938.

The late '20s were an especially ripe time for Steiner's lectures, which contextualized the practices of chemical spraying and fertilizing that had cropped up in Germany at the end of the 19th century. Pesticides and pesticides got another push post-World War I when chemical supplements were regarded as technological innovations. To a postwar and post-Depression population, the pros of higher production were clear.

More than six decades later, it's no longer news that a chicken raised with vaccination, fine, synthetic light cycles and antibiotics is bad for the critter and the environment. But, as acclaimed natural-wine proponent Alice Feiring noted, the quality of the things we imbibe hasn't yet gained the same attention.

Last Wednesday, Feiring, a James Beard Award-winning wine writer for publications such as *Time* and the *New York Times*, visited *La Garagista* for a tour and cellar testing. For the first time in weeks, the ground was wet from overnight rains. Results of ascorbate (due to the long necks of wine bottles set in ice bins for the day's touring, and mosquitoes buzzed over the anaerobic-colored grapes hanging from their vines in the dimly lit cellar.

Hecchi led the way across the sloped vineyard, plucking leaves of pregnant insects from a mound bed and mendering around a crew of chalcids that pecked beetles from the base of the grapevines. Back on the wooden porch, Feiring explained what sparked her interest in biodynamic winemaking.

"It came to natural wine because it tastes better," she said. "But, as someone who tries to eat as naturally as possible, I never understood the disconnect in



Paul and Alison Gibson

people who buy quality groceries, stay away from fast food and eat up drinking crap." Determining what is not "crap" takes close attention and research, she added. Wines without organic and biodynamic distinctions have fewer requirements in the additives allowed in the final product.

"People are often unaware of what's in commercial wine," Gibson said, as Hecchi set out long-stemmed glasses. "The list of allowed ingredients is about two pages long."

These additives, marked "GRAS" (Generally Recognized as Safe) by the FDA, are not listed on the back of wine bottles. They could include flavoring agents, coloring agents, modifiers, deacidifiers, cream, pepsin, trypsin, dimethyl dicarbonate, ammonium phosphate, sodium carboxymethyl cellulose, potato protein isolate, acrolein, and sodium and dried yeast blends of fish (used for wine clarification).

That list lends support to the practice of nonchemical intervention — which, it's crucial to note, does not mean the absence of intervention. Biodynamic wine growing is not about planting a cow's horn in the ground and peering to the lunar gods for a bountiful harvest; it has a specific, hands-on production method.

At Vermont's biodynamic vineyards, that practice involves the systematic introduction of plants to the main crop. In a process called mound selection, cuttings

**IN NATURAL WINE GROWING,
THE VINES ARE PART OF
THE WHOLE ECOSYSTEM.
YOU DON'T JUST GROW.
YOU BUILD THE VINEYARD'S
IMMUNITY.**

PAUL GIBSON

from vines that exhibit the most desirable traits of adaptation and resistance are planted in mixed beds for further experimentation. And once soil fertility and diversity of the vineyard's ecosystem are paramount, problems such as a leaf-minching Japanese beetle invasion require the grower to rethink the symbiosis of the entire operation, rather than grabbing a cup of pesticide spray.

Critics of biodynamic wine note its comparatively high price. Yet Hecchi's *La Garagista* label draws inspiration from an international movement built on the philosophy that quality wine is not measured for the upper class. "The 'purgeists,' meaning makers of 'pure wine,' deem that you don't need a chateau, an inheritance, a ton of acres or the preservation of predecessors to make good wine," Hecchi explained as she poured a taste of Hecchi and Love.



The gold-bronze wine is made from the *La Crescent* grapes growing outside. Luscious undertones of citrus and spice balance sweeter notes of white flower and vanilla. The wine is glaringly different from the product of the *La Crescent* grapes from another of Hecchi's vineyards, in Virginia, where soil flush with clay and limestone makes



More food after the classifieds section, PAGE 43

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Tigress

AGE/SEX: 14-year-old spayed female

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FT, Awake Overnight & Relief Residential

Counselor Positions

Hospital Diversion Program

Counselors provide supervision & support to youth, as well as provide a sense of safety and security. Awake Overnight positions provide supervision and support to the youth during the sleeping hours, complete client notes after hours and perform administrative duties. These are great entry level positions with opportunities to advance within the agency. The ideal candidate would have a bachelor's degree in a related field, superior interpersonal skills, and experience working with adolescents struggling with emotional/behavioral difficulties. Please email resume and cover letter to: caregivers@nfi.com and visit our website nfi.vermont.org/nfi/nfi/careers.aspx for more information

FT Residential Counselor

Group Home

The Group Home is a residential program, which provides assessment & stabilization services to males & females, ages 13-18. Counselors provide supervision & support to the youth as well as provide a sense of safety & security to the youth. Job requirements: Superior interpersonal skills & ability to function well in a team atmosphere is a must. Bachelor's degree in social work or related field required. This is an entry-level position that includes nights/weekends. Please email cover letter and resume to: jenniferhearts@nfi.com

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Residential Counselor – Shelter Plus

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For more information, please visit howardcentercareers.org.

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The University of Vermont is an Equal Opportunity/Affirmative Action Employer. Minorities and women are encouraged to apply. Individuals with disabilities are encouraged to apply. Please do not discriminate on the basis of race, sex, color, or ethnicity.

We're Hiring - Join our Team!**Director of operations**

City Market, downtown Burlington's community-owned food co-op, seeks an experienced professional to join our team as Director of Operations. The Director oversees City Market's operations and logistics departments and works collaboratively with the leadership team, store managers, and all staff to ensure efficient, effective and service-oriented operations. The Director of Operations works in partnership with City Market's management and staff to ensure growth, develop products and services, meet financial targets and develop staff with a high level of customer service as our primary stakeholders. The Director of Operations is an integral part of City Market's leadership team, especially during times of growth and expansion.

City Market offers a great work environment, competitive wages and a generous benefits package. Review the detailed job description and apply online at citymarket.coop/jobs by Monday, September 12, 2015

Please apply at citymarket.coop/jobs.



City Market - HR
82 S. Winooski Ave.
Burlington, VT 05401
www.citymarket.coop

Chittenden East

Supervisory Union

Accountant

Chittenden East Supervisory Union, located in Richmond, Vermont, seeks a results oriented accounting professional with a proven track record

Essential duties and responsibilities: prepare and post journal entries, prepare and analyze account reconciliations, prepare reports detailing monthly expenses by cost center, analyze labor expenses, including comparisons, to forecasted results, other duties as assigned.

Bachelor's degree in accounting with five year's work experience. Proficiency in understanding and use of personal computers, Excel, Word, email. Familiarity with multi-fund modified accrual accounting system. Excellent benefit package and competitive salary based on experience and skills.

Please apply online at schoolsging.com or call 434-2126 for an application

Applications must include: profile, letter, resume, references. Hard copies of three written reference letters will be required for verification at the interview level

EEC 2017

**Brand Partnership
Sales Manager**

APPLY mike@parent.co

Parent.co is seeking a motivated salesperson to lead our sponsored content efforts and build relationships with brands eager to reach modern families. Our inspiring and informative editorial, video, and design pieces reach millions of parents every month. We're a small start-up team working hard and having fun in downtown Burlington

FULL DESCRIPTION parent.co/careers2016

**Corporate Secretary**

Berlin Operations Center

Northfield Savings Bank is looking for a professional to join our executive team as Corporate Secretary. Primary duties involve providing direct support for the strong exercise of the governance functions of the company. The Corporate Secretary manages all board and committee meeting logistics including annual meetings and proxy statements; attends and records minutes for all board, committee, and senior management meetings; monitors and manages processes pertaining to governance, facilitates board communications; monitors and maintains key corporate documents and records, and ensures compliance obligations and the requirements of regulatory authorities are met. This position provides administrative assistance to the President & CEO, Senior Management, and Board of Directors. The position also assists Human Resources with employment related activities and serves as a primary point of contact for guests arriving at the NSB Operations Center.

The successful candidate will have two years of related experience, excellent communication and interpersonal skills, proven organizational skills, command of Microsoft Office, and have the ability to work independently with minimal direction to meet deadlines. Discretion and the ability to maintain strict confidentiality are essential.

Northfield Savings Bank is a mutual, depositor owned organization and one of the largest banks headquartered in Vermont. NSB offers competitive wages and a comprehensive benefits package including medical, dental, profit sharing, and a matching 401(k) retirement program.

If you are interested in joining the NSB team, please submit your resume and job application by email: careers@nsbvt.com (preferred). Your information will be kept in confidence. Or mail:

NSB NORTHFIELD
SAVINGS BANK

Northfield Savings Bank
Human Resources
P.O. Box 7180
Barre, VT 05644-7180

Equal Opportunity Employer/Member FDIC

**director of
advancement**

BerlinDayArtCenter is seeking a full time, salaried Director of Advancement. The Director of Advancement will assume a senior leadership role in the growth of the organization, primarily in expanding base support through fundraising, marketing and admissions.

For full description, please go to our website: berlindayartcenter.com/about/careers

Berlin Day Art Center



**New,
local,
scam-
free
jobs
posted
every
day!**

sevendaysvt.com/classifieds

LEPP'S
SCHOOL
Open enrollment for
TEACHERS
Improve quality education
Local teacher in
Intake! sevendaysvt.com or call 879-0138

UVM
Sorority
10 hours per week
(Monday-Thursday)
Dinner prep for
approximately 17 women

Duties include: meal
planning, maintaining
inventory and keeping a
clean/banquet kitchen.

Send resume/letter
of interest to
trideira344@gmail.com

Cathedral Square
*Cathedral Square is
ranked as one of the
10 Best Places to Work
in Vermont by Vermont
Business Magazine.*

ASSISTED LIVING COORDINATOR

BEST PLACES TO WORK
Vermont

Cathedral Square is teaming up with Vermont Housing Communities Board to select an Accredited Member for our Assisted Living Coordinator position.

The coordinator is responsible for enhancing resident quality of life through the development and presentation of a variety of activities for our Assisted Living residents. Must have a high school diploma or equivalent GED. Preference for minimum of an Associate's Degree in a related field.

Position runs September 12, 2016 to August 31, 2017 at our South Burlington Communities Housing Community. The AL Coordinator will be given a full time living allowance and benefits as well as an education award upon completion of the 11+ month commitment.

Visit vhcvt.org/americanjobs for more info and an application. Questions? Contact Carmel Ewing, 856-8804.

EOE

Inside Sales Representative

The Vermont Teddy Bear Company is in search of a talented and competitive Inside Sales Representative to join our Vermont Kresenau Company Business Gifts Sales Team for the Holiday Season.

The successful candidate will play a fundamental role in achieving our customer acquisition and revenue growth objectives for our peak Holiday Season. You must be comfortable making dozens of calls per day generating interest, qualifying prospects, organizing sample distribution, and closing sales.

Qualified candidates are encouraged to apply online at vermontteddybear.com/employment or submit a resume and cover letter to plm@teddybear.com

AURORA

ADMINISTRATIVE ASSISTANT

Aurora North Software, Inc. is a Burlington, VT based software company developing customized legal software and providing related consulting services. We develop and implement our systems at some of the country's most prestigious law firms.

ANSSI has an immediate opening for a F/T Administrative Assistant with 2+ years of experience working in a computer office environment. The successful candidate must have strong computer and interpersonal skills and be able to work as a team member. Assistant must be proficient in both Word and Excel and comfortable with the Microsoft Office suite plus MS Outlook. Responsibilities include document management, scheduling, purchasing and receiving, travel arrangements, accounting, errands and general office duties. The ability to successfully interact with co-workers is essential.

Our employees describe the work environment as fairly intense, fast-paced, tightly run, and fun. Aurora offers a comprehensive compensation and benefits package. If you have a passion for perpetual improvement, enjoy a diversity of projects, robust autonomy, and play well with others, we'll love to hear from you.

Please send your resume and cover letter to careers@auroranorthsoftware.com.

CMAA
CONSTRUCTION MANAGEMENT ASSOCIATION
Saves time and money for building

COMPLEX CARE CASE MANAGER

CMAA seeks an entry level Case Manager in Chittenden, Addison, Franklin & Grand Isle counties to live with independence, engagement, safety and dignity in their homes and communities.

The Complex Care Case Manager works in the field with at risk clients, their caregivers, and health care providers in the community to provide person-centered needs assessments, care planning, case management, and decision support, based on the needs and goals of the population we serve. As this population often presents with complex needs and needs, this is not an entry-level position. The ideal candidate will have a background working with people with cognitive impairment, chronic medical conditions, and/or mental illness. This position is based out of our Essex Junction location.

Qualified candidates must possess a minimum of a bachelor's degree (BA/BS) with a minimum of three years' experience working in community mental health, with seniors or people with disabilities, or other human services populations. MSW or related degree preferred.

If you would like a copy of the job description, or if this sounds like the right position for you, send your cover letter and resume to hr@cmavt.org, or to 802.865.6965.

CMAA is an Equal Opportunity Employer

ECONOMIC DEVELOPMENT RESEARCH SPECIALIST

Temporary position available for enthusiastic researcher and writer to bolster Vermont's economic development marketing efforts. With a broad goal of growing business and employment opportunities in Vermont, the ideal candidate will research and report on the many factors - economic, programs, key industries, statistics and success stories that play a role for use in a multifaceted marketing program. The candidate will write and edit copy for web and print, coordinate media research, acquire, organize and document insight and vetted research, compile economic statistics, and research event and sponsorship opportunities. Business writing experience preferred. This is a temporary position that is not eligible for health benefits. For up to 30 weeks total, with a negotiable start date. Resume and cover letter to: Heather Bowers, Chief Marketing Officer, State of Vermont, heather.bowers@vermont.gov by August 26, 2016. No phone calls, please.

VERMONT



PRESCHOOL ASSISTANT

The Sara Holbrook Community Center is recruiting for a part time, seasonal Preschool Assistant. Responsible for providing high quality care for children ages 3-5. Must be a capable team player, able to follow directions and assist in preparing children academically and socially for kindergarten through appropriate curriculum and play. Must have a high school diploma or GED, meet DCF credentialing qualifications (7-3-2-3), be willing to participate in professional development, and have confidence to manage behavior as well as handle conflicts between children.

Send cover letter, resume and three written references to:
lyndalder@saraholbrook.org or
66 North Ave. Burlington, VT 05401.

EOE No phone calls, please



BAKER

Full-time baker for certified gluten free bakery. Professional experience preferred but enthusiastic home bakers also welcome. Flexible hours required.
Email resume to: Lisa or steph at workbooks2540@gmail.com
34 Park St, Essex Junction, VT



front of house manager
Immediate opening for a front of house manager at Sarducci's Restaurant. Qualified candidates will have a minimum of 5 years

restaurant experience and prior managerial experience. We are looking for a customer service driven individual with the ability to perform multiple tasks at once while maintaining composure in a busy work environment. Pay will be based on prior experience.

Apply in person at 3 Main Street, Montpelier or forward resume to jaybelle@yahoo.com.



New England Federal Credit Union

New England Federal Credit Union, Vermont's largest Credit Union with 7 branch locations, is a growing organization committed to excellence in service, convenience, and simplicity. NEFCU offers a stable, supportive, high-standard work environment, where employees are treated as key stakeholders. Please visit our website, www.nefcu.com, to learn more about the great opportunities and benefits that exist at NEFCU.



Pediatric EHR Solutions

Want to join the growing Double-IT IT industry and become a future team member? Pedigree, Inc. offers the flexibility, reward, development, and career advancement offered by our US employer company located in the Champaign/Urbana/Waukegan

PCC has designed, developed, and supported our award winning performance software for over 30 years. As a People Computer, we place high value on client, employee and customer relationships. As our diverse Double-IT services industry is growing, greater demand for our services, we are seeking our new

As a result, we are seeking to fill the role of

Part-time Office Assistant

POC is looking for a personable, dynamic and organized individual to provide administrative support to our staff. This is a part-time position. Applications should be available to work within the hours of 12:30PM – 5:00PM. Monday through Friday.

Our ideal candidate understands the importance of providing excellent customer service, is always willing to help, has a good phone manner, and enjoys working with customers, colleagues, and computers.

To learn more about POC, their roles and how to apply, please visit our website at gov.org/careers. The deadline for submitting your application is August 21st.

No phone calls, please.

Part-Time ATM/Mail Courier

Part-time hours: (Wednesday 12:00am-4:00pm, Thursday and Friday 7:00am-4:00pm)

Part-time opportunity exists for a Courier at NEFCU. Responsibilities will include supporting the daily function of the Company's internal external mail distribution and postage machine operators as well as ATM servicing. Position will also provide backup for ATM deposit processing and therefore must have an aptitude for numbers. Successful candidates must have good organizational skills, be attentive to details, and have knowledge of MS Office. Must be able to lift up to 50 pounds, have the ability to perform tasks while standing for extended periods of time and carry a valid driver's license.

Full and Part-time Teller Positions Available

Chittenden County Offices

Vermont's largest credit union is growing and has a full-time teller opportunity available for the right person. Preferred candidates will present a responsible work history preferably in a retail environment and be comfortable and skilled verb-to-face communication.

Successful candidates for this position will provide friendly, fast and accurate service to members. The ability to explain our various products and services as well as the ability to recognize and suggest solutions to our members will be necessary.

This position requires standing and/or sitting at a computerized work station. Off-site parking is required, shuttle transportation is provided. Daily member interactions include cash handling and processing of all member transactions. Extensive keyboarding and the ability to use multiple system applications are required. This position requires occasional lifting of carts and cash, up to 20 pounds.

Qualified applicants should submit a complete resume and cover via nefcu.com illustrating reasons for interest and further qualification.

NEFCU enjoys an employer-of-choice distinction with turnover averaging less than 10 percent. More than 96 percent of our 165 staff say NEFCU is a great place to work (2015 Annual Staff Survey). If you believe you have the qualifications to contribute to this environment, please send your resume and cover letter and salary history to khr@nefcu.com.



The Flynn Center for the Performing Arts seeks applicants for a full-time IT Systems and Security Administrator to join our Information Technology team and be a part of northern New England's premier performing arts center

IT SYSTEMS AND SECURITY ADMINISTRATOR

The IT Systems and Security Administrator is responsible for the security, configuration, implementation, and maintenance of the technologies managed by the Information Technology department. Administration of the network infrastructure includes desktop PCs, servers, network equipment, and software applications. The IT Systems and Security Administrator is the primary contact for technical support within the organization. The ideal candidate will have advanced hardware and software troubleshooting skills, experience building and maintaining security systems, excellent customer service skills, and the ability to regularly prioritize tasks fluidly.

For a detailed job description and more information, visit our website at:

flynncenter.org/about-us/employment-and-internship-opportunities.html

Please submit application materials to:

Flynn Center for the Performing Arts
Human Resources Department
153 Main Street
Burlington, Vermont 05401
or email hresources@flynncenter.org

No phone calls, please. TCE



Four
Seasons

Sotheby's
INTERNATIONAL REALTY

Four Seasons Sotheby's International Realty is seeking a **Junior Graphic Designer** in the Marketing Department. The ideal candidate would have 1-3 years of experience, a bachelor's degree in a related field, be a motivated creative individual who seeks a solid level of personal responsibility, attention to detail, creativity, and the ability to work within a fast-paced, collaborative and deadline-driven environment. The candidate must be proficient in the Adobe Creative Suite, iDesign, Photoshop, Illustrator. This individual will work closely with the Senior Designer to develop creative marketing campaigns, develop goals and maintain brand standards, and support our many regional offices throughout VT and NH based out of our South Burlington office.

Four Seasons Sotheby's International Realty offers a competitive salary along with a comprehensive benefit package including medical, dental, 401(k), paid vacation and the opportunity to work with a great team!

To learn more about the position and to apply visit:
<http://www.fourseasonssothebys.com/careers.php>

EXCELLENT EMPLOYMENT OPPORTUNITIES

LPN - 2nd Shift

The Residence at Shelburne Bay, a premiere Level III hospitality-oriented senior living community is currently accepting applications for an LPN for 2nd shift that would include every other weekend.

Applicants must have:

- Good verbal and written communication skills
- Be nurturing, caring, compassionate
- Strong work ethic
- Current Vermont LPN license
- Assisted Living experience preferred, however, we will train the right candidate
- Must be able to pass non-molested criminal & VT state adult & child abuse background checks

The Residence at Shelburne Bay offers excellent starting pay and benefits.

If you'd like to make a difference in our residents' lives, please reply with Resume to:

Don Daly, Executive Director
ddaly@residenceatshelburnebay.com
or call 802-383-9137

or mail to:

The Residence at Shelburne Bay
185 Pine Haven Shores Road
Shelburne, VT 05482
Attn: Don Daly



Independent & Assisted Living, Retirement, Memory Care



Northern Lights Rock & Ice

CALLING ALL ADVENTURERS!

Are you looking for a fulfilling job that allows you to work outside?

We're looking to hire for the following roles from Sep - Oct. Monday through Friday:

- Technician
- Ground Support

NO PREVIOUS EXPERIENCE REQUIRED

For more info, please contact us at (802) 316-3360 or visit www.northernlightsout.com



SPEECH PATHOLOGIST POSITION OPENING

Full-time opening 2018 - 2019 School year for a Speech Language Pathologist at Montpelier Valley Union Middle and High School. Must have Vermont license in Speech Pathology.

Please apply online at www.vsemp.org

or with a letter to:
Director of Special Education
100 Helen Road Drive
Montpelier, Vermont 05601
JOB POSTING ID# 17-120



KILGUS & REED COMPANY

Retail Team Player

Looking for a charismatic and energetic person to join our retail team at our busy bakery. The ideal candidate will have some retail experience, be detail and task oriented, and have flexible availability to fill days/evenings (10:30 am - 6:30 pm) and weekends, full time hours (32-40). Email or stop in, no phone calls, please.



Topnotch Resort is

HIRING

Food & Beverage

Hotel Operations

Maintenance Engineers

Spa Attendants

Accounting

Banquets



topnotch
RESORT



Please apply online today!
topnotchresort.com

**STEPS
TO END
DOMESTIC
VIOLENCE**

**Shelter/Hotline
Advocates**

STEPS TO END DOMESTIC VIOLENCE (St. John's Women's Shelter/Hotline Advocates) is seeking Per Diem Shelter/Hotline Advocates needed to support those who have experienced domestic abuse in a confidential shelter and to answer the hotline weekdays, evenings and weekends. Experience working in residential settings preferred. Per Diem are utilized when coverage for regular staff is needed. Hours are as needed, so a great opportunity for someone looking to supplement their income.

A full job description can be found at stepstoenav.org get involved/jobs, to apply email resume & cover letter to stepstoenav@stepstoenav.org

APPROXIMATE CALLER ID: PERSONS FROM NONPROFIT ORGANIZATIONS ARE ENCOURAGED TO APPLY

Line Cook and Front Of House Staff
JALLS GENERAL STORE,
a natural foods cafe and
restaurant is seeking a line cook
and front of house staff.

Please view their website
for more information:
jallsgeneralstore.com



Plattsburgh
JOURNAL & PUBLIC RELATIONS

Part-Time Faculty, Public Relations

For more details about the Journalism & Public Relations Department opportunities visit to apply, choose View Current Openings at jobs.plattsburgh.edu and select the "Part-Time Faculty Positions" Job Category

2007 College of Plattsburgh is a fully inclusive employer committed to diversity through diversity

NorthCountry is Hiring!

Join the team Gallup ranks in the top 7%
worldwide for employee engagement!

Full-Time Teller
(Chittenden County)

We need a positive, comfortable, trustworthy person to perform a variety of financial transactions accurately and pleasantly, and listen for opportunities to recommend NorthCountry products and services. Quotas and cold calls are not a part of our service culture, but appropriate cross-selling and problem-solving are. Saturday hours required.

- Professional environment
- Paid time off
- Paid holidays
- Medical Insurance
- Dental Insurance
- Vision Insurance
- Life Insurance
- 401(k) with employer matching up to 5%
- Employee training
- Wellness program

We would love to hear from you! To apply, send your resume to HR@NorthCountry.org at your earliest convenience. NorthCountry is an equal opportunity employer.

NORTH COUNTRY
Your community credit union
www.northcountry.org



ST. JOSEPH RESIDENTIAL CARE HOME

FT Housekeeper

St. Joseph's Home, sponsored by Women's Catholic Charities, seeks to hire a FT Housekeeper to help care for our residents at our Level III Residential Care Home. This position requires a high level of care and compassion. Our residents and staff are wonderful to work with and provide a great working atmosphere!

This position works Monday-Friday 7:00am-5:00pm

Candidates must have a willingness to promote the vision, mission and values of our home. We offer a competitive wage and benefits!

Please send resumes to: Serendia.Kuchat@stjosephscarehome.org
8553

**NORTHWESTERN
COUNSELING
& SUPPORT SERVICES**

Senior Counselor in Child Sex Offenders
Our Behavioral Health Division is hiring

Come see what makes NCSS a great place to work by joining a team who sets the standard for excellence!

CURRENT POSITIONS

***Crisis Bed Program Support Staff**

Intensive Case Manager

***Outpatient Team Leader**

***Outpatient Therapist – Children/Youth**

***Residential Support Staff**

Social Work Care Coordinator

*Sign on Bonus offered for selected positions

A comprehensive benefits package is offered to full-time employees, including: medical, dental, life disability, 401k, vacation, and professional development time.

"Creating a Stronger Workforce, one employee at a time"

Please visit our website www.ncss.org for position details, application links, additional benefits and to learn more about NCSS! Our clinic is located close to Interstate 89 and is a 30 minute commute from Burlington.

NCSS, 197 Fisher Pond Road, St. Albans, VT 05478
[ncss@ncss.org] E.O.E.



Lund's mission is to help children thrive by empowering families to break cycles of poverty, addiction and abuse. Lund offers hope and opportunity to families through education, treatment, family support and adoption.

EARLY CHILDHOOD PROGRAM ASSISTANT COORDINATOR

About the Position:

- Full-time position will assist in the coordination of the daily operations of the center, including providing direction and support to staff.
- Responsible for administrative tasks associated with enrollment, assessments, nutrition program, grant reporting and licensing compliance.
- Love, nurture and respect every child as a unique individual.
- Develop a positive relationship with parents and communicate with them on a daily basis.
- Assist with weekly curriculum and monthly staff meetings.

What We Look For:

- Bachelor's degree in early childhood education (or related field) required.
- Early childhood education background and experience working with children and families required.
- The right candidate will be energetic, passionate, inspired, and committed to working with a dedicated group of professionals.
- Experience supervising and overseeing operations within an early childhood education environment preferred.

FLOAT TEACHER

About the Position:

- Full-time float teacher will support 5 classrooms working with children ages 3 weeks to 5 years.
- Lead a early childhood team in a play-based center that is mission-driven and committed to supporting vulnerable families.
- We practice an emergent curriculum model.

What We Look For:

- Qualified candidates will have a Bachelor's degree in childhood education (or related field).
- Experience working with children and families required.
- A candidate who is passionate, inspired, and committed to working with a dedicated group of professionals.

CHILD CARE TEACHER SUBSTITUTE

- Provide nurturing care to children ages 2 weeks to 5 years in play-based centers.
- Work with collaborative team of education in responding to the needs of young children.
- Relevant experience. Relevant experience may be substituted for degree.

WHY JOIN OUR TEAM AT LUND

- We honor and celebrate the distinctive strengths and talents of our clients and staff.
- Our work encompasses collaboration with a strong team of professionals and a strengths-based approach to providing services to families.
- Lund's adoption program provides life-long services to families brought together through adoption.
- Lead a meaningful and community treatment program on addictive as our work focuses on both treatment and parenting.
- Lead a educators believe in laughter: the importance of fun, community-oriented activities and non-stop learning.
- Ongoing training opportunities are available.
- Lund offers competitive pay and paid training, as well as a comprehensive and very generous benefit package including health, dental, life, disability insurance, retirement time off accrual, 11 paid holidays, and wellness reimbursement. EEO/AAE.

To apply, please submit cover letter and resume to:

Human Resources

P.O. Box 4009, Burlington, VT 05406-0009

fax: 864-3569 email: employment@lundvt.org

How Far Can Aaron Go?

HELP US FIND OUT

AAVH program for intermediate learner on autism spectrum seeks two part-time aides. We provide training. \$18.00/hour.

Email to ah@bluewin.com

COMMERCIAL ROOFERS & LABORERS

Year round, full-time positions. Good wages and benefits. Pay negotiable with experience. Women and minorities encouraged to apply.

Apply in person at:

A.C. BATHORNE CO.
832 AVENUE C
WILLISTON, VT
802-862-6473

ATTENTION RN's, LPN's and Care Providers!

Spring Village at Essex, a new residential care facility specializing in memory care is building their nursing and care provider teams. Full-time and part-time positions available for all shifts.

Group interviews are held every Wednesday at 2:00 pm so email your resume and cover letter to:

joanne.kimley@springvillagepvt.com

Located next to the Essex River at Spa near at 6 Freeman Woods, Essex Junction. Call for more details: 802.871.1790.





COMMUNITY ORGANIZER

SunCommon's Solar Community Organizers are responsible for our community outreach and education program. The Organizers bring community members together to educate them about how solar can work for them, and motivate them to sign up and get them started. The Organizer builds a network of local solar fans, excited about significantly increasing solar in their community and excited to work with us to make it happen, so a positive, enthusiastic attitude is absolutely necessary. We're looking for candidates who are comfortable with working a flexible schedule, including nights and weekends, and can build relationships with our homeowners. These positions are geographically based, so we are looking for candidates who live in or able to relocate to Chittenden County.

For a full job description and application instructions, visit suncommon.com/work-at-suncommon/

TO APPLY:

Formatted in PDF, send a cover letter (indicating what attracts you to this adventure and what you would bring to it) along with your resume to HR@SUNCOMMON.COM.



The Arbors at Shelburne: A Benchmark Service Living Community

is focused entirely on serving people living with Alzheimer's disease, Parkinson's disease and all memory related diseases.

The Arbors at Shelburne: A Benchmark Service Living Community is focused entirely on serving people living with Alzheimer's disease, Parkinson's disease and all memory related diseases.

LNAs

-full time days

NON-LICENSED NURSES' AIDES

-full time days

\$1500 SIGN ON BONUS

Must answer this ad and accept full time day shift employment to receive the sign on bonus.

Please call and ask for Alysha to schedule an interview or stop in to complete an application and on-site job interview.

The Arbors at Shelburne

Attn: Bill Davidson

687 Harbor Road

Shelburne, VT 05482

802-985-8600

acortis@benchmarkquality.com

The State of Vermont

For the people... the place... the possibilities.

TEMPORARY MENTAL HEALTH SPECIALIST

Department of Mental Health

Vermont Psychiatric Care Hospital (VPC) is seeking Mental Health Specialists to join our team of dedicated staff. As a Mental Health Specialist you will work collaboratively as a member of the nursing team to provide direct patient care. You will support the mission of VPC to provide excellent care in a recovery-oriented, safe, and respectful environment. This is an excellent opportunity for individuals with experience in a human services setting or who possess a Bachelor's Degree. Primarily night shifts available.

For more information, contact Kathy Bushey at kathleen.bushey@vermont.gov. Reference Job ID# 619652. Location: Berks. Status: Temporary. Application deadline: August 28, 2016.

AOT MOTOR EQUIPMENT MECHANIC

Transportation

The Agency of Transportation's Central Garage has a position available for a skilled mechanic to help keep its fleet of vehicles on the road and ready to serve the public. As part of a team located in Colchester, you will perform scheduled and unscheduled service and repairs on light vehicles, dump trucks, snow plows, and heavy equipment, with an emphasis on uptime and cost-effectiveness. This position is being recruited at the Apprentice and Journeyman Mechanic levels, in hopes of finding the right mechanic with the knowledge, skills, and abilities to be a reliable contributor towards an important public service. You should be team oriented, a good communicator, and committed to maintaining a positive and safe work environment. Note: this position is being recruited at three levels: AOT Motor Equipment Mechanic I, II, III, if you meet qualifications to apply for all three levels, you will need to submit an application for all three levels for which you wish to be considered. Reference: Job ID #619802 (level I) #619803 (level II) #619776 (level III). For

More information, contact Darby Mennhow at (802) 595-1824 or email darby.mennhow@vermont.gov. Location: Colchester. Status: Full time. Application deadline: September 25, 2016.

AOT VEHICLE AND EQUIPMENT TECHNICIAN I OR II

Agency of Transportation, Central Garage

The Agency of Transportation's Central Garage has 1 position available for a skilled mechanic to help keep its fleet of vehicles on the road and ready to serve the public. As part of a team located in Colchester you will perform scheduled and unscheduled service and repairs on light vehicles, dump trucks, snow plows, and heavy equipment, with an emphasis on uptime and cost-effectiveness. These positions are being recruited at the Journeyman and Master Mechanic levels, in hopes of finding the right mechanic with the knowledge, skills, and abilities to be a reliable contributor towards an important public service. You should be team oriented, a good communicator, and committed to maintaining a positive and safe work environment. NOTE: this position is being recruited at two levels: AOT Vehicle and Equipment Technician I & II, if you meet the qualifications to apply to the two levels, you will need to submit an application for both levels for which you wish to be considered. Reference: Job ID #619777 (level I) #619804 (level II).

For more information, contact Darby Mennhow at (802) 595-1824 or email darby.mennhow@vermont.gov. Location: Colchester. Status: Full time. Application deadline: September 25, 2016.

To apply you must use the online job application at careers.vermont.gov. For questions related to your application, please contact the Department of Human Resources, Recruitment Services, at 855-678-6700 (toll-free) or 800-253-0191 (777)Relay Services. The State of Vermont offers an excellent total compensation package and is an EOE.





New England's premier special event company is seeking hardworking, enthusiastic individuals to join our team. We are currently accepting applications for the following (available now through November 1):

Tent Installers

For detailed job descriptions, please visit
vtrent.com/employees or
Stop by our office to fill out an application
or email resume to jobs@vtrent.com. EOE

14 Benard Drive, South Burlington, VT 05403

LANE PRESS

Sales Operation Manager

Lane Press, one of America's most prestigious and successful magazine printers, has a unique opportunity for Sales Operation Manager.

This new position will be responsible for the overall effectiveness and productivity of the Lane Press sales force, including sales process and operational changes. Working closely with our EVP/COO, the SOM will receive assignments in the form of objectives and outcomes. The SOM will then shape the effective utilization of sales resources, recommend new policies, and create new processes. In other words, the successful candidate will have the opportunity to design this new role from inside out. The new SOM will manage eCRM implementation, sales planning, sales forecasting, lead generation, the entire sales pipeline, and contract renewals.

A bachelor's degree in Business, Finance or equivalent work experience combined with strong analytical and process development skills is required. Proven CRM competence as well as proven success achieving tactical goals is necessary. The ideal candidate will be thoroughly familiar with sales processes and very comfortable exercising significant autonomy and authority. The ideal candidate will also be high energy, relentlessly positive, comfortable acting as a change agent, and excited to contribute to the bright future of a 112-year-old company where change is now a way of life.

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or jobs@laneexpress.com

www.lanepress.com

EOE

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Wednesday, August 24 • 6 pm

J. Morgans Steakhouse

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Hosted by:

Stephen Fisher, MD

Statewide Medical Director for MMH/Centurion, VT Dept. of Corrections

Lari Palmer, RN, CCHP

Regional Manager for MMH/Centurion of Vermont

RSVP by Thursday, August 18

Diane Connerly | 588.214.4524 | diane@mmhcenturion.com

MMH Services/Centurion partners with correctional systems around the country to provide a wide range of medical, mental health and dental services. We're proud to be the partner of choice for the Vermont Department of Corrections. Please join us for an evening of discussion surrounding the careers in Correctional Healthcare. We look forward to meeting you!

For directions to J. Morgans please go to:
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We desire an experienced people thought who demonstrates initiative, has proven motivation skills, and is a friendly problem solver.

This is primarily second shift work. Paid time hours are flexible and varied with the heaviest commitment between 2 pm and midnight Monday-Friday. Compensation based on experience including computer, phone, travel pay, health, vacation, and holidays.

Please submit cover letter, salary requirements, and resume by Friday August 19 to info@janitechvt.com



Alarm Monitoring Company
in Stowe, VT,
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Full Charge Bookkeeper

General Accounting:

Payroll: Prepare employees' schedules and issue weekly payroll runs. Prepare and remit Federal-State payroll taxes, FUTA & SUTA and other employee withholdings. Prepare and file all quarterly payroll tax returns. Prepare and issue W-2 & 1099.

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Accounts Receivable

Accounts Payable

Office Dispenser: Although not a primary requirement for this position, cross-training in this area will help with the overall understanding in it relates to accounting.

Experience Required: Five years of similar work experience.

Education Required: Applicant must have an Associate's degree in accounting or business administration, or equivalent business experience.

Salary: \$30,000 to \$38,000 / year depending on level of past experience.

Benefits: 401K, shared HealthCare Insurance, Paid Time Off.

Please send cover letter and resume to acc@hsmc-ul.com

VELAN

CNC PROGRAMMER

Velan Valve Corporation, located in Williston VT, has an immediate opening for a CNC Programmer who will develop NC programs to drive CNC lathes using G/M, CAD/CAM, from applications, and DraftSight. G/M is the preferred tool. Must also must interpret and interpret drawings, a different method of manufacturing, and have knowledge of math and machining. Technical or University degree and Process Planning experience are desired. A minimum of 5 years of CNC programming experience is a must. Salary and benefits will be discussed with qualified applicants.

Send Resume to:
Email: william.gorski@velan.com
Fax: 802-665-5361
Mail: 94 Avenue C, Williston, VT 05495 - ATTN: HR
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**COLCHESTER
SCHOOL DISTRICT**

Communications Specialist/ Executive Administrative Assistant

Colchester School District seeks a self-motivated, creative, and energetic individual to serve as the district's Communications Specialist and Executive Administrative Assistant to the Superintendent. This position will provide direct assistance to the Superintendent in communicating with all members of the Colchester Community by preparing a monthly newsletter and updating the district's website. Successful candidates will also have experience in professionally communicating via social media and video production. This position is responsible for attending the School Board meetings, preparing minutes, and assisting in evaluating policies.

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STAGECOACH

HUMAN RESOURCES DIRECTOR

Addison County Transit Resources, located in Middlebury, Vermont, and our sister agency, Stagecoach Transportation Services in Randolph, Vermont, are seeking a qualified Human Resources Director for our public transportation agencies serving Addison, Orange and Northern Windsor counties. Ideal candidate will be a dynamic self-starter preferably in the nonprofit sector. This role will report to the Executive Director.

This position could be based in Middlebury or Randolph and will require travel between sites.

The Human Resources Director will maintain personnel records, update job descriptions, recruit employees, post job advertisements, set up interviews/exit interviews, prepare and administer new hire paperwork and orientation, maintain, update and review personnel policies and best practices, ensure conformance with applicable federal and state employment laws and regulations, obtain and maintain all background check information, handle benefit management, ensure ACTR/STSI adhere to Drug & Alcohol program, interact with Management and employees to ensure good communication practices and good employee morale including mediations, if required.

Preferred candidate should have at least six (6) years in the field of Human Resources and a minimum of a Bachelor's Degree; have excellent oral and written communication skills; be able to multi-task in a high stress environment; have strong attention to detail while maintaining the "big picture"; computer proficiency. Knowledge of RSA, COBRA, FMLA, ADA, EOE, is preferred.

ACTR and Stagecoach highly value leaders who can be both team players and work independently. Excellent benefits package available including: 100% health insurance, vacation, sick and personal time, long-term disability, access to retirement plan, union plan as well as paid holidays. This is a 40-hour/week position, salary commensurate with experience.

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**Human Resources Manager
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*If interested, please send resume to:
stjosephnursing@stjosephcare.org or mail to:
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EO/DF*



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Burlington Electric Department is seeking to fill a full-time position that is responsible for designing, installing and maintaining sophisticated and highly complex electric and electronic supervisory control and data acquisition (SCADA) systems as well as other control and protection systems in the areas of radio communications, electric generation, substation breakers and relays, and electric distribution flow devices.

The ideal candidate will possess an Associate's degree in electrical engineering or certification of completion of a two-year electrical engineering technical program and two years experience in electronic supervisory control systems, radio communications and network administration. Working knowledge of Windows PC operating system and desktop applications including spreadsheet, word processing, database, and Computer Aided Design (CAD) programs is also required.

For a complete job description and to apply online visit governmentjobs.com/careers/burlingtonvt or contact Human Resources at 865-7145.

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Background in counseling, social work or related field desired. Social work/counselor health license a plus. Deadline to apply 8/26/15

For details call Kerie Peterson at 782-3228 or email kpeterson@investeap.org

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- Shifts include weeknights and weekend hours. Ideal for those with alternative schedules and night owls!
- pm shift differential offered for non-6am hours

What We Look For:

- Minimum of Bachelor's degree in human services related field.
- Experience providing care to young children.
- Ability to multi-task and work in a fast-paced environment. Flexibility, adaptability and open-mindedness necessary.
- Experience working in residential treatment setting preferred.
- Valid driver's license required.

INDEPENDENCE PLACE WEEKEND COUNSELOR**About the Position:**

- 27 hour weekend position with sleeping overnights
- Counselor will provide parenting and life skill support to pregnant and/or parenting women and their children in transitional housing program.
- Hours are Saturday/Sundays - Sunday 10:00pm.
- Ideal for those with alternative schedules and night owls!

What We Look For:

- Minimum of Bachelor's degree in human services related field.
- Experience providing care to young children and working with adolescents.
- Looking for a candidate that is an energetic, quick problem-solver and able to work independently during non-traditional hours.
- Valid driver's license required.

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Human Resources

P.O. Box 4009, Burlington, VT 05406-4009

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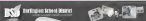


VELAN

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David Williams, pearl@velan.com
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Champlain Community Services

Champlain Community Services is a progressive, intimate, developmental service provider agency with a strong emphasis on self-determination values and employee and consumer satisfaction.

CASE MANAGEMENT

We are seeking a Service Coordinator with strong clinical and organizational skills to join our dynamic team. The ideal candidate will enjoy working in a fast paced, team oriented position and have demonstrated leadership.

This is an excellent opportunity to join a distinguished developmental service provider agency during a time of growth. Please send your cover letter and application to Elisabeth Sigler, esigler@ccs-vt.org.

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We are currently offering beneficial inclusion support positions and per diem shifts. This is an excellent job for applicants entering human services or for those looking to continue their work in the field. Send application and cover letter to Karen Cechanowicz, staff@ccs-vt.org.

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Montpelier Academic Center

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TO VIEW THE FULL POSTING AND APPLY: Please submit a complete application package which includes a cover letter, resume, three references and sample press release written by you (or as a hypothetical) at: ccv-staff@ccs-vt.org.

CCV encourages applications from candidates who reflect our diverse student population. CCV is an EOE/AAE, equal employer. Auxiliary aids and services are available upon request to individuals with disabilities.

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A permanent full-time opening exists with primary responsibility for the security of the court house. The officer performs security checks, provides general assistance to the judge and office related tasks and any court related business as directed. Located in White River Junction, VT. High School graduate and two years in a responsible position required. Starting at \$14.46 per hour.

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All positions are open until filled and have excellent benefits. Candidates shall submit a complete and up-to-date Judicial Branch Application and resume. An electronic version of the Application and a more detailed job description may be found at:

www.vermontjudiciary.org

EQUAL OPPORTUNITY EMPLOYER

Residential Mortgage Originator

Chittenden County

Northfield Savings Bank is looking for an experienced Mortgage Originator who will be responsible for proactively soliciting new residential mortgage business, suggesting appropriate financing arrangements, and market related banking products to meet established loan quality and production goals. Will continually identify, develop and maintain a quality network of business relationships which serve as a recurring source of referrals for new mortgage lending opportunities. Represents our competitive position in the marketplace and assists with planning and market development.

Self-motivated, highly driven and sales oriented individuals are encouraged to apply. Candidates will have two to four years of experience in a financial institution or related area with proven analytical and organizational skills particularly working with documentation that requires special or confidential handling. Must participate in bank initiatives and community activities/projects.

Northfield Savings Bank is a mutual depositor owned organization and one of the largest banks headquartered in Vermont. NSB offers competitive wages and a comprehensive benefits package including medical, dental, profit sharing and a matching 401(k) retirement program.

If you are interested in joining the NSB team, please submit your resume and job application by email: careers@nsbvt.com (Preferred)
Or mail: Northfield Savings Bank
Human Resources

P.O. Box 780, Barre, VT 05641-780

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a white almost akin to ice cider. Firing characterizes its fantastic tartness in her tasting notes: "civets, lemon confit and Buddha's hand citrus."

La Crescent grapes from Heekin's third vineyard in West Addison produce a honey-colored glass look with peony and rose petal. Those notes may reflect the dairy fields above, wild mint and purple asters scattered over the plot.

"These grapes are very special voices of our land," Heekin. "With everything — the soil, the wine, the ferment — it's all about trying to find balance. Nothing will ever reach zero, but it's fun to try."

Later that afternoon at La Garagapita's West Addison vineyard, Barber found a nest under a canopy of vines filled with baby robins chirping dreamily. Then Barber found a similar nest at the Vergennes vineyard, the small birds sucking down worms and bugs their mother had caught among the tilled grapes.

"That's definitely a good sign," remarked Barber. "Things are thriving here." While La Garagapita's grapes mature under the mid-August sun, other plant and animal life prospers in the ecosystem of the vineyard.

While diptera may consider biodynamic growing a providence, Heekin asserted, "What's going on here is biology. It's physics — it's greatly increasing immunity-boosting bacteria in an animal bladder or a bloom is a method of natural chemistry. Nature

also makes chemical balances, like humoral, dandelion and quarts."

Heekin recalled an incident that sold her on the biodynamic method back when she and Barber had just expanded from making wine in their bathtub. New to the process, Heekin sprayed plant tea. She hesitated and settled on the new grapes, having learned they were natural repellents.

"A while later, I noticed a ring of powdery mildew — a fungal disease — circling the outside of the archways," Heekin continued. "The vines, and everywhere else we sprayed, were completely untouched."

A few years later, "in 2013, we had a horrible infestation of Japanese beetles," Heekin said. "They can debilitate a vineyard in no time flat." The Marquette vines were most affected, with clusters of the jewel-backed bugs eating leaves to the veins.

But the following year, Heekin and Barber noticed wild chrysanthemums growing of its own accord along the Marquette area. Chrysanthemums, Heekin noted, is a natural insect repellent used in both organic and chemical Japanese beetle sprays.

The wild vines reminded Heekin of the central ethos of biodynamic farming, which she expressed best, "Nature knows better than you." ☺

INFO

Learn more at lagaragapita.com

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Comida Típica

Casa Aguilera Trading Company serves real Mexican food without the bells and whistles

BY HANNAH PALMER EGAN

According to 2015 estimates from the United States Census Bureau, only 1.8 percent of Vermont's population is of "Hispanic or Latino" origin. So if the Green Mountains are left waiting for Mexican food that resembles actual fare south of the border — or Mexican cuisine in California or Texas, or even Brooklyn — that's understandable. While I'm down with the ping-pong table on offer from Burlington's Bantaforno (I call them "No-Mexicans"), I'd pretty much given up on finding legit Latin American eats here in my home state.

Enter Casa Aguilera's Trading Company, which opened on St. Johnsbury's Eastern Avenue in May. "My casa is as casa," reads a sign near the door — "My house is your house." The walls are painted a saturated yellow, the tables topped with machine-crippled Mexican blankets beneath cut glass folk-art paintings of men in sombrero and women with braids decorate the walls, and ceramic teleshakes line the windowsills. On the airwaves, Spanish accordion, songcrafty throaty singers, clattering of fast love's laments.

Owner Manuel Aguilera grew up in Pasadena, Calif. But his mother was from Zacatecas, Mexico, and she raised him on her native cuisine. "My childhood memories consist of those aromas filling the house," he said, savoring a moment to chat with a reporter last week. Aguilera recalled many meals consumed for hours and served with rice and beans, soups and creamy white cheese melted into corn tortillas and fried in crackling-hot oil on a sizzling skillet.

Last Friday the cook was up before dawn, by 6 a.m., he'd stationed a smoker trailer in a parking spot in front of the restaurant. Under the hood, Vermont-briskets, pork and cheese-stuffed poblano peppers soaked in smoky flavor as Aguilera fed wood to the machine. Later, he'd grill those meats into tacos and burritos during Casa Aguilera's three-month birthday celebration.

Why celebrate a mere three months in business?

"We're just starting to hit our stride," the owner said. He admitted the scheduling cooks in homegrown Mexican recipes — and adopting his mother's cooking to a



Manuel Aguilera



modern New England palate — has been a challenge.

See, Aguilera is not a restaurant guy. For decades, he worked in health services. He processed labs, scheduled appointments, drew blood. A couple of years ago, he and his wife, Kelly Smith-Aguilera, moved from California to New Hampshire — she's from Merrimack, and both were tired of traffic-strangled SoCal. Manuel Aguilera struggled to find work in his field, but he got busy in the garden. In 2004, he grew hairless tomatoes, peppers and zucchini. He made them into salsa, which he sold under the name Casa Aguilera Trading Company.

The couple moved to Hartford, and Aguilera found work at Dartmouth College, but the salsa he was taking off. The business grew to include workshops focused on preserving summer produce and healthy eating. "It was a challenge to keep up," Aguilera said. In addition to working full time and selling salsa, he was also house hunting.

When the Aguileras' real estate agent shared some Casa Aguilera chips and salsa around the office one day, a colleague — who just happened to own a vacant restaurant in downtown St. Johnsbury — wondered whether Aguilera would consider opening one there.

"Of course I had no interest in that whatsoever," the cook replied. He was content with his job and planned to keep it until retirement.

But he agreed to go check out the space and, in May, when the Aguileras moved into their new home in Waterford, they took the restaurant, too.

Behind the bar, glass jars hold cooling, sweet apron brucas made with fresh herbs and watermelon, honeydew, cucumbers or watermelon, while Jarritos sodas and beers from Vermont and Mexico chill in the cooler. There's also horchata — an icy rice-and-cinnamon drink — along with sangria and other wines.

Casa Aguilera is still moving out its menu. Some nights may bring hand-made tamales or burritos (fried maize cakes topped with meats, sauces and cheese), while others might entail enchiladas blanketed in red or green chile sauce or duck, seared mole. At lunch, it's

tacons, crispy-dried taguinos and savory empanadas — Aguilera makes the shells with lard in the traditional Mexican way — stuffed with chicken, beef or chorizo and cheese. Sweet versions of the pastry cradle grilled peaches, blueberries, raspberries and other fruits, depending on what's in season.

Last week, a lunch-hour plate of taguino — a classic Mexican street eat of sauté shredded beef rolled into corn tortillas and fried to a stiff yellow crunch — came topped with thick slices of cucumber, multicolored cherry tomatoes and iceberg lettuce that gave way in

two-Mexican joints up and down the East Coast. "These are all very simple, traditional recipes," Aguilera said, noting that his food lacks many of the toppings and accompaniments that Vermonters may have come to expect at "Mexican" spots such as Taco Bell, Chili's (red & bar) or Chipotle Mexican Grill. "Mexican tacos don't have cheese and tomatoes," Aguilera said. "They have cilantro and onion, and that's it."

The cook, who is soft-spoken and greets his guests with an open, friendly demeanor, seems to enjoy introducing them to his native cuisine. "I have to educate people," he said, recalling the night he served a rich, chocolate-laced wine called Chile Colorado. "It's something to your taste buds," he said. "You get the chile, then this homemade chocolate and [stewed] beef and pork."

THE GRILLED PORK, WHICH AGUILERA FLASH-FRIES TO ORDER, WHISPERED OF ORANGE-CUMIN MARINADE.

But as one was ordering one, the cook started handing out samples, which turned into requests for chile Colorado burritos, tacos and salads. And people wanted to know more about the flavors. "People are asking questions; they're imaginative," Aguilera said.

As I finished my meal, Aguilera stood near the host stand, looking out over the dining room with a satisfied smile. "How was everything?" he asked as I approached the door.

I paused, and he extended his hand for a firm embrace that felt more like a hand-hug than a shake.

"Really, really good," I said, beaming back at him, feeling like — after years of pining for real-deal Mexican food in Vermont — I'd finally found what I'd been looking for. ☐

Contact henrich@vermontjournal.com

INFO

Casa Aguilera Trading Company 94 Eastern Avenue St. Johnsbury 908-227-0299 casatradings.com



Manuel Aguilera making empanadas

crisp, watery pigs.

The dish recalled amitos I've enjoyed at gritty roadside taco stands in Mexico. Except that these taguinos, made with fresh produce and high-quality Vermont beef cut at nearby Northeast Kingdom Processing, were fresher, crisper and altogether better — what roadside taguino aspire to be.

And the tacos? Soft, palm-size corn tortillas scattered with cubes of pork and cilantro. Again, the desert flora was all there. The grilled pork, which Aguilera flash-fries to order, whispered of orange-cumin marinade; its crisp outer crust gave way to meat that felt apart in tender bites. The pickled carrots, onions and radishes on the side lent brist, spicy crunch.

Aguilera's food stands in sharp contrast to the cheese-threaded, cream-saucered, overdone tacos found at



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New York Apple Salad
Chocolate & Cream
Pumpkin Cheesecake
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calendar

AUGUST 17-24 2016

WED. 17

agriculture

NEIGHBOUR OPEN FARM WEEK. Portland open farms: Meet the Make Farm open farm doors for the public. See www.openfarmweek.com for details. Various locations. Prices vary. Info: 434-0222

arts

LIFE DRAWING. Pen and Pencil by a model inspired art class to create living animal sculpture. The Point, Montpelier 3:30-4:30 p.m. \$10. Info: 839-5394

business

FINANCING YOUR BUSINESS IN VERMONT. Learn how business owners, Center for Finance & Enterprise, Burlington 1:30-3:30 p.m. \$40. Pricing info: 243-4434

community

CURRENT EVENTS CONVERSATION. Hosted by radio host, the spotlight is on the featured and open discussion. Joining King Memorial Library, Whitehall. Dinner, music. Free. Info: 878-4958

crafts

KNITTING & NEEDLEWORKERS. Crafts to create to celebrate. Burlington Needlework Society. Downtown 8-9 p.m. Free. Info: 264-5654

dance

SWAP IN HOT HOT DANCE. Beginners are welcome. All ages invited. Inspired by the hot dance levels. Swampy, Burlington 8-9:30 p.m. \$25. Info: 543-4303

EMERSON COUNTY DANCE CLASS. All Motion levels. Beginner to the social dance popular in the State of Vermont. Inverness. Inverness 7-8 p.m. \$15-16. Info: 833-2258

film

ONE DAY OF SUMMER. Film, splash around in conversation for the best of Vermont. Vermont Society. Montpelier 7:30-9:30 p.m. \$10. Info: 861-8618

HISTORICAL TRAILER FILMS OF BURLINGTON. Discover the city's history. Burlington. Burlington 7-8 p.m. \$10. Info: 861-8618

WINTER FILMS. Discover the city's history. Burlington. Burlington 7-8 p.m. \$10. Info: 861-8618

WINTER FILMS. Discover the city's history. Burlington. Burlington 7-8 p.m. \$10. Info: 861-8618

Montpelier, Montpelier, VT 05602. Free. Info: 861-8618

film & festivals

GRAND COUNTRY FARM. The agricultural film festival. Vermont, Vermont. Info: 861-8618

food & drink

COMMUNITY'S OPEN. A community's open. Vermont, Vermont. Info: 861-8618

LEGUME MEAT & HONEY. A community's open. Vermont, Vermont. Info: 861-8618

100 AMERICAN LUNCH PARTY & CHICKEN. A community's open. Vermont, Vermont. Info: 861-8618

BARBECUE. A community's open. Vermont, Vermont. Info: 861-8618

SOUL TO SOUL. A community's open. Vermont, Vermont. Info: 861-8618

VERMONT FARMERS MARKET. A community's open. Vermont, Vermont. Info: 861-8618

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Ireland Calling

Is that thunder we hear? The five-piece, skintone vocal group Celtic Thunder perform a mix of tunes dedicated to Irish culture and traditions. Backed by an eight-piece band, they perform traditional melodies of traditional numbers such as "Dance My Way" and "Thunder on the Hill" as well as

signature songs including "Ireland's Call" and "Hushland." Known for their use of dramatic lighting and stage elements, the singers have tickled the fancy of Irish lovers across the United States, Canada and Australia.

CELTIC THUNDER

Wednesday August 24 8 p.m., at Flynn Mainstage in Burlington. \$43-98. Info: 861-8666. flynntheatre.org



AUG 24 | MUSIC

Melancholy Melody

Elmore Piggy's most commonly known as Billie Holiday — was one of the most influential jazz singers of the 20th century. She got her start in Harlem nightclubs, where she was known for her unique voice and impeccable improvisations.

Holiday was also recognized by major labels and won a nearly 30-year career on the music biz, yet her path was fraught with hardship. Drug use, abusive relationships and short

stints in prison shaped her way with holiday's voice, and her commercial success eventually deteriorated.

Playwright Lurie Goldenstein provides a window into the last days of the soulful artist in her 1966 play *William, Lady Day* at Emerson's Bar & Grill, presented by Dorset Theatre Festival.

LADY DAY AT EMERSON'S BAR & GRILL. Thursday through Saturday August 18 through 20 7:30 p.m. Sunday August 21 8 p.m. and Wednesday August 24 2 p.m. and 7:30 p.m., at Dorset Theatre. See website for ticket dates. \$18-42. Info: 861-8666. dorsettheatre.org



AUG 18-24 | THEATER

List your upcoming event here for free!

SUBMISSION DEADLINES

ALL SUBMISSIONS MUST BE RECEIVED BY THURSDAY AT NOON FOR CONSIDERATION IN THE FOLLOWING INFORMATIONAL NEWSMAGAZINE.

For our convenient form and guidelines at www.vermontcalendar.com or email us at calendar@vermontcalendar.com. You'll receive the full calendar of events for the month of your submission. Specific location, date, time, cost and contact information.

CALENDAR EVENTS IN SEVEN DAYS

LISTINGS AND PROLOGUES ARE WRITTEN BY GABE WILLIAMS. CIVIL RIGHTS TESTS FOR SPACE AND STYLE. Depending on cost and other factors, classes and workshops may be listed in either the calendar or the classified section. We're a nonprofit, so we can't charge a fee to submit or purchase a class listing.

MAY 11 @ 10A

MUSCLEUP FITNESS BOOT CAMP Participants get prepared for summer activities with a fun, varied outdoor fitness training session. Locations: Middlebury Municipal Gymnasium, Middlebury, 7-8 p.m. Info: 802-241-7564

HANDS WORKSHOPS: WOODSIE AT NIGHT **MEDITATION** Give your hands a break at a meditative "forest" session followed by tea and conversation. Locations: Center for Forest, 7-9 p.m. Donations. Info: info@handsworkshops.com

MIDDLEBURY FOLK FOLIO Get the sun with a pounding, energizing class at all levels. The Middlebury Collective, Burlington, 10-11 a.m. Info: 644-0300

YOGA WITH LINDA Exotic music and movements driven by yoga, blending ancient wisdom and posed or arm-and-band workout. Studio: Enchanted, Burlington, 9:30-5:30 p.m. Drop-in first three times only. Info: 232-1537

DELIVERY COMMUNITY DOLLS Is delivering a service for 100 years? With dolls, physical and mental health is supported. Turning Point Center, Burlington, 10-12:30 p.m. Free. Info: 861-7550

ALPINE 6 Precision, intensity, power, physical and endurance and define into high intensity physical fitness program. North End Studio & Burlington, 9 p.m. Info: 523-5213

WEDNESDAY NIGHT SOUND BATH Soak in the good vibrations of gongs, bells and discoballs...a relaxing, rhythmic massage for your psyche. The Wellness Collective, Burlington, 7:30-9 p.m. Info: 851-1011, 850-8377

VOICES ON THE COAST Healthy, hand-pumped, first-class at a scenic outdoor beachside with talented voices. Community Singing Center, Burlington, 7-8 p.m. Info: 233-1616, 864-3514

kids

NON-CONVENT CRAPSHOTS CHAMBER PLAYERS The first non-profit, all-inclusive performance of musical comedies. Elroy Young Music Center, Saint Michaels Catholic Church, Burlington, 4 p.m. Free. Info: 602-693-3413

PLAZA STORY TIME Join us for a fun, fun exploring tales, topics and tales. Burlington Memorial Library, Burlington, 3:30-5 p.m. Free. Info: 241-5615

SCIENCE LIVE! ART Young, wild all-inclusive science program includes such as building, science, activities and more. 12100 Leary Center for Life Sciences, Burlington, 3-5:30 p.m. & 7-9:30 p.m. & 10-11:30 p.m. Info: 661-6623

YOUNGER GARDENERS WORKSHOPS Young gardeners taking their first steps and first to last, learn about and practice their first steps. Highgate Public Library, 3-4 p.m. Free. Info: 864-8623

WHEELS TURN: BOOKS, PROJECTS, MUSIC AND ART Supporter activities, arts and crafts. 4 p.m. Info: 241-5615, 241-5615, 241-5615

language

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INTERMEDIATE/ADVANCED ENGLISH LANGUAGE CLASS For students of English language. 10-11:30 p.m. Free. Info: info@middlebury.edu

music

INTERNATIONAL SAILFEST FESTIVAL OF LIGHT **JAZZ-ROCK-REBEL** Aggregated artist experiences at a festival of music, dance, visual arts and more. 10-11:30 p.m. Info: 644-0300

music

CRAPSHOTS CHAMBER PLAYERS Top-notch musical comedy troupe. 10-11:30 p.m. Info: 644-0300

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LEGO® CITY Lego is kinder, gentler and up-to-date than yesterday's bricks. Call 508-633-1400. Adult companion is required for children ages 5 and under. Evening Milling Memorial Library, 11:30 p.m. Free. Info: 578-4938

MUSIC CHORUS: EXHIBITION CHAMBER PLAYERS. See Web 12. Following choir: Exeter, United Church of Christ, 7 p.m. Free. Info: 850-836-3443

PLAIDFISH PRODUCTIONS: STORY FIVE. Times vary 2 through 5 through 5 Bluegrass, Cello, Mandolin, string quartet. 10:30-9:30 a.m. Free. Info: 454-4526

PROFESSIONAL MUSIC: Take up to four 5 week-long workshops on the subject: Country Milling Memorial Library, 9:00-11:30 a.m. Free. Info: 578-4938

Language

FRENCH CONVERSATION. Speakers of the French language looking for new friends? Attend French Library 4 p.m. Free. Info: 520-4508

FRENCH TALKS AT SOCIAL HOUR. *Les copains*! Five new French language conversation modules available. See also Northwest Bedford, Burlington, 5 p.m. See www.frenchchambers.com for info and sign-up.

International

INTERNATIONAL BALLROOM FESTIVAL OF SAINT JEAN CLUB-MICHIGAN. See Web 17

Performing Arts

CELEBRATE VERMONT CHAMBER MUSIC FESTIVAL. Series of events by accomplished performers complete a rich musical season. See www.vermontchambermusic.org for details. Performances: 10:30-11:30 p.m. Free. Info: 578-4938

CRAFTY CHAMBER PLAYERS. World-class musicianship and a sense of humor. Kitchell, 10:30-11:30 p.m. Free. Info: 578-4938

DAVE KELLER. Bluegrass old-timer in a popular manner from the West performing live. The Exeter Library, 8:00-9:00 p.m. Free. Info: 578-4938

HAIRY THEATRE PLACE SUMMER COMEDY SERIES: TIMOTHY JAMES ALLEN IS A RHYTHM. The idea: grow hair in a week. 10:30-11:30 p.m. Free. Info: 578-4938

Outdoors

LOOKING AT NATURE. Michael LaBorde gives a guided tour of the subject. 10:30-11:30 p.m. Free. Info: 578-4938

Performing Arts

ART OF SPIRITUAL BREATHING. Members of Vermont Exotic Theatre Association perform a guided tour of the subject. 10:30-11:30 p.m. Free. Info: 578-4938

NEW KIDS' MOVIE, HENRI, ARTS. Henri, a young boy, is the star of the movie. 10:30-11:30 p.m. Free. Info: 578-4938

HARVESTING THE FOOD HARVEST. Live music, games, and a chance to see the food. 10:30-11:30 p.m. Free. Info: 578-4938

Sports

BURLINGTON HURRY FOOTBALL CLUB. Kick-off times: 10:30-11:30 p.m. Free. Info: 578-4938

Travel

ADULT EDUCATION: The geological interpretation of the state industry for it's history. 10:30-11:30 p.m. Free. Info: 578-4938

Chamber

WINTER HARBOR. The new relationship between two women in 19th-century Vermont. 10:30-11:30 p.m. Free. Info: 578-4938

TORRE OF CANNON. The dark comedy by Caroline. 10:30-11:30 p.m. Free. Info: 578-4938

THE FENCE. A new comedy by Caroline. 10:30-11:30 p.m. Free. Info: 578-4938

THE CHERRY TREE. A new comedy by Caroline. 10:30-11:30 p.m. Free. Info: 578-4938

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USAF Heritage of America Band
"Rhythm in Blue" Jazz Ensemble
August 21, 2016 • 6:30 p.m.

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FRIDAY

crafts

COMFORT & NOISE In the month's prime guitar and piano players get together and, and we're not to think back at this point, Left Eye Jump Band meet up to play. The band's new album, *Left Eye*, is out now. **Time:** 7-9 p.m. **Info:** 503-555-5555

dinner

BALLROOM & LATE DINNER Learn how to dance with Ballroom Night. The dance floor is a dance floor, but the food is a different story. **Time:** 7-9 p.m. **Info:** 503-555-5555

education

ESPERANTO BIBLE VISITING A biblical text with the Esperanto Bible. The Bible is a book of the Bible. **Time:** 7-9 p.m. **Info:** 503-555-5555

entertainment

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food & drink

ESPERANTO BIBLE VISITING A biblical text with the Esperanto Bible. The Bible is a book of the Bible. **Time:** 7-9 p.m. **Info:** 503-555-5555

food & drink

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CHITTENDEN COUNTY

SUN CARNiVal!

Promoting the smart pairing of solar + Electric Vehicles



"I love driving my Chevy Volt. It's fueled by the sun and it costs the equivalent of \$1 per gallon of gasoline. Come learn how you can too!" — Duane Peterson, Co-founder of SunCommon and proud EV driver

Sunday August 21st
Noon-3 pm

UMail Parking Lot, So. Burlington

Fun for all ages:

- Free Ice Cream
- Test drive a Ford C-Max Energi
- Electric Assist Bicycle Rides
- Tour other EV models
- Bouncy House

sponsored by



SunCommon



We hope you join us! Questions?
contact Kelsey@suncommon.com

INTERVIEW DATE	DATE OF CALL	INTERVIEW DURATION	CHURN RATE
2023-01-15	2023-01-15	15:00	0.05
2023-01-22	2023-01-22	18:00	0.08
2023-02-05	2023-02-05	20:00	0.12
2023-02-12	2023-02-12	22:00	0.15
2023-02-19	2023-02-19	25:00	0.18
2023-02-26	2023-02-26	28:00	0.22
2023-03-05	2023-03-05	30:00	0.25
2023-03-12	2023-03-12	32:00	0.28
2023-03-19	2023-03-19	35:00	0.32
2023-03-26	2023-03-26	38:00	0.35
2023-04-02	2023-04-02	40:00	0.38
2023-04-09	2023-04-09	42:00	0.42
2023-04-16	2023-04-16	45:00	0.45
2023-04-23	2023-04-23	48:00	0.48
2023-04-30	2023-04-30	50:00	0.52
2023-05-07	2023-05-07	52:00	0.55
2023-05-14	2023-05-14	55:00	0.58
2023-05-21	2023-05-21	58:00	0.62
2023-05-28	2023-05-28	60:00	0.65
2023-06-04	2023-06-04	62:00	0.68
2023-06-11	2023-06-11	65:00	0.72
2023-06-18	2023-06-18	68:00	0.75
2023-06-25	2023-06-25	70:00	0.78
2023-07-02	2023-07-02	72:00	0.82
2023-07-09	2023-07-09	75:00	0.85
2023-07-16	2023-07-16	78:00	0.88
2023-07-23	2023-07-23	80:00	0.92
2023-07-30	2023-07-30	82:00	0.95
2023-08-06	2023-08-06	85:00	0.98
2023-08-13	2023-08-13	88:00	1.00
2023-08-20	2023-08-20	90:00	1.00
2023-08-27	2023-08-27	92:00	1.00
2023-09-03	2023-09-03	95:00	1.00
2023-09-10	2023-09-10	98:00	1.00
2023-09-17	2023-09-17	100:00	1.00
2023-09-24	2023-09-24	102:00	1.00
2023-10-01	2023-10-01	105:00	1.00
2023-10-08	2023-10-08	108:00	1.00
2023-10-15	2023-10-15	110:00	1.00
2023-10-22	2023-10-22	112:00	1.00
2023-10-29	2023-10-29	115:00	1.00
2023-11-05	2023-11-05	118:00	1.00
2023-11-12	2023-11-12	120:00	1.00
2023-11-19	2023-11-19	122:00	1.00
2023-11-26	2023-11-26	125:00	1.00
2023-12-03	2023-12-03	128:00	1.00
2023-12-10	2023-12-10	130:00	1.00
2023-12-17	2023-12-17	132:00	1.00
2023-12-24	2023-12-24	135:00	1.00
2023-12-31	2023-12-31	138:00	1.00

film

SILENT FILM SERIES: And the birds sing is a fun-filled program featuring original silent movies. Director: Douglas Henderson. 11:30 p.m. and others. One ticket. Show at Matthews. 7-20 p.m. Free. Info: 438-4788.

food & drink

FOURTH-OF-JULY'S BAKERSHIPS LUNCHEON: Women ages 65 and up meet for a midday meal. Location: Universal Fellowship of Pentecostals, N.C., room. Free. Info: 328-284-8522.

games

BRIDGE CLUB: See 103117, 1 p.m.

MAI JONG: Longtime players and novices alike welcome to the popular Chinese tile game. Location: Macmillan Library. 6-7:30 p.m. Free. Info: 264-5863.

health & fitness

WATERBURY YOGA: See 103117.

YOGA WITH GUY: See 103117, 7 p.m.

YOGA & P: See 103117, 10 a.m. and 10:30 a.m.

YOGA ON THE OCEAN: See 103117.

RECREATION COMMUNITY FOLKLORE: See 103117.

SWIFT SUMMERFEST: A regular feature at 10:30 p.m. offers the body and mind to new energy. The Everything Show. Mondays. 7 p.m. to 9:30 p.m. Info: 438-4788.

YOGA ON THE OCEAN: See 103117.

arts

FIRST-TIME KIDNEYARTISTS: Kids and parents group up for the workshop at a meet-and-greet. Participants will learn, make and in open discussion. Each kid will create a new work. Location: Macmillan Library. 6:30 p.m. to 8:30 p.m. Free. Info: 264-5863.

PROLOGUE MUSIC: See 103117, 7 p.m.

STREET TIME & CRAFTS WITH CATHY: Enjoying activities, participants learn to make a variety of items. Location: Macmillan Library. 10:30 a.m. to 1 p.m. Free. Info: 264-5863.

language

ADVANCED-LEVEL SPANISH CLASS: Language learners join for their Spanish class with guest speakers. Location: Macmillan Library. 6:30 p.m. to 8:30 p.m. Free. Info: 264-5863.

music

CALIFORNIA HONKY-TONK CHAMBER ORCHESTRA: Lyndia Farnsworth will perform the orchestra through the 1950s and 1960s. Location: Georgia State. 8 p.m. to 10:30 p.m. Info for kids under 18: Info: 438-4788.

LIVE CHAMPLAIN CHAMBER MUSIC FESTIVAL: See 103117.

outdoors

FUNNY HOUR: See 103117, 7 p.m.

WATERBURY YOGA: See 103117, 1 p.m.

WATERBURY YOGA: See 103117, 1 p.m.

books

LIBRARY NIGHT-OF-STARLINING CONVERSATION: Librarians join together for a series of discussions. Location: Macmillan Library. 6:30 p.m. to 8:30 p.m. Free. Info: 264-5863.

LIBRARY NIGHT-OF-STARLINING CONVERSATION: Librarians join together for a series of discussions. Location: Macmillan Library. 6:30 p.m. to 8:30 p.m. Free. Info: 264-5863.

theater

LIBRARY NIGHT-OF-STARLINING CONVERSATION: Librarians join together for a series of discussions. Location: Macmillan Library. 6:30 p.m. to 8:30 p.m. Free. Info: 264-5863.

words

THE HONKY-TONK POETRY WORKSHOP: Writers of all ages and backgrounds are invited to join the workshop. Location: Macmillan Library. 6:30 p.m. to 8:30 p.m. Free. Info: 264-5863.

TUE 23

business

NEW BUSINESS DEVELOPMENT LUNCH & LEARN: Learn the basics of starting a new business. Location: Macmillan Library. 12:30 p.m. to 2 p.m. Free. Info: 264-5863.

community

TEEN YOUTH ORCHESTRA: See 103117, 7 p.m.

dance

WATERBURY YOGA: See 103117, 1 p.m.

WATERBURY YOGA: See 103117, 1 p.m.

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WATERBURY YOGA: See 103117, 1 p.m.

education

WATERBURY YOGA: See 103117, 1 p.m.

environment

WATERBURY YOGA: See 103117, 1 p.m.

etc.

WATERBURY YOGA: See 103117, 1 p.m.

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film

WATERBURY YOGA: See 103117, 1 p.m.

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OLD SPOKES HOME
BURLINGTON'S BEST SELECTION
OF USED BIKES



**NEW & USED BIKES // TUNE-UPS
MEN & USED PARTS // FULL SERVICES
GEAR // CLASSES // PROGRAMS**

322 N. HINGOSKI AVE. // (802) 863-0455 / 7PM-SA 10-6, SU 12-6



OPENING FRIDAY AUGUST 30

Champion Valley Fair

**SAVE UP TO 25% ON ADVANCE
DISCOUNT ADMISSION &
UNLIMITED RIDE BRACELETS AT
PRICE CROPPER MOUNTAIN BROS.**

**BE SURE TO GET THEM BEFORE THE
FAIR, THEY'RE ONLY AVAILABLE
UNTIL AUGUST 15th**

PROGRESSIVE

More info & Specials at www.championvalleyfair.org



New Greens are on a Roll....

TUE 10-11:30

TURF Check out Vermont Center for the Arts' new documentary about Vermont's major producers. A \$24.95 video. **Where:** The Vermont Center for the Arts, 100 Main St., Burlington. **Info:** 255-1995.

golfing

GREENE CLUB See Wed 7 P.m.

health & fitness

BRANDON TROTT HOT CAMP Registration for the 10th annual hot camp is now open. The camp is a 10-day, intensive, age-appropriate and fun-filled program. **Where:** 100 Main St., Brandon. **Info:** 255-1995.

RE-ENTRY YOGA See Wed 6:45 P.m.

FOUR CARS & ONE See Wed 7 P.m.

SCULPTURE DROP BY YOGA Sign up for the next art sculpture drop by Betty Haskins. **Where:** Memorial Library, Colchester. **Info:** 255-1995.

RECREATING CLASS WITH BELLAIR Students will use their own bodies to bring movement and creativity to a choreographed by fun music. **Where:** North Street 100, Burlington. **Info:** 255-1995.

HEALTHY YOGA Learn to stretch and strengthen your body and mind. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

YOGA WITH ALLIANCE Conditioning in a group at a quiet in the rhythm of the music. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

Arts

ARLIS CHALLENGE Supporting children's health care services. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

PROSELYTIC MUSIC Music from the past 100 years. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

READ TO WILLY Willy's story. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

THE TRAVEL TRUST Travel stories. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

YOGA STORY TIME Yoga stories. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

Language

GERMAN-ITALIAN SPANISH-ITALIAN Italian conversation. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

LA CROISSANT FRENCH CONVERSATION French conversation. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

SPANISH-ITALIAN CONVERSATION Spanish conversation. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

music

LUKE CHAPMAN CHAMBER MUSIC FESTIVAL Chamber music. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

SPIN JAZZ ENSEMBLE Jazz ensemble. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

SPIN JAZZ ENSEMBLE Jazz ensemble. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

calendar

WEEKLY MEETING 7 P.m. See Wed 7 P.m.

announcements

GRAND PARENTS' TIME Grandparents' time. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

MECHANICAL & TIRE Mechanical and tire services. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

REPAIR & TIRE Repair and tire services. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

agencies

REPAIR & TIRE Repair and tire services. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

church

WELLS & WOODHULL Wells and Woodhull. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

YOUTH COUNCIL Youth council. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

clubs

WELLS & WOODHULL Wells and Woodhull. **Where:** 100 Main St., Burlington. **Info:** 255-1995.

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craftsbury

CHAMBER PLAYERS

2016 Chamber Music Season

July 13 through August 18
Elley-Lang Music Center at St. Michaels College and
the Hardwick Townhouse

For more information: 1-800-639-3443
or visit: www.craftsburychamberplayers.com

Is it your time to quit?

VCBH is here to help

The Vermont Center on Behavior and Health is conducting a study to help mothers quit smoking. With your participation, you could earn up to \$7,380.

If you have at least one child under the age of 12, you may qualify for this study.

To see if you qualify, go online to <http://ij.mp/MSDgeE> or take our online survey or call (802) 656-1906 to learn more about this study.



Vermont Center on Behavior & Health
The University of Vermont

(802) 656-1906 <http://ij.mp/MSDgeE>

events

HISTORICAL TROLLEY TOURS OF BURLINGTON See WED 17

MARKING ITS 100th YEAR BIRTH In celebration of its 100th birthday, the city is celebrating its founding with a series of events. All events are free. Info: 802-244-1000.

BURLINGTON DANCE CAFE Also known as the Burlington Dance Cafe, this is the only place in Burlington where you can find a variety of dance classes. Info: 802-244-1000.

BARBERSHOP WEDNESDAYS See WED 17

fairs & festivals

CALIFORNIA COUNTY FAIR The county fair is a celebration of the county's rich agricultural heritage. It features a variety of events, including a parade, a rodeo, and a fair. Info: 802-244-1000.

film

ALL OF ME This film tells the story of a young man who is born with a rare condition that causes him to have a very short lifespan. Info: 802-244-1000.

THE END OF THE TUBE The 1970 film about the end of the world is a classic. Info: 802-244-1000.

POP MUSIC This is a collection of popular music from the 1950s to the 1990s. Info: 802-244-1000.

food & drink

COMMUNITY SUPPER See WED 17

RESTAURANT SUPPER This is a collection of restaurants in Burlington. Info: 802-244-1000.

VENUE 17 THURSDAY MARKET See WED 17

games

BOARD GAMES See WED 17

YOUTH & ADULT BOARDGAMES & BOARDGAMES This is a collection of board games for youth and adults. Info: 802-244-1000.

health & fitness

EPIC HUNGARIAN NIGHT See WED 17

WEDNESDAY NIGHT See WED 17

WEDNESDAY NIGHT See WED 17

WEDNESDAY NIGHT See WED 17

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INTERMEDIATE RUSSIAN CONVERSATION GROUP See WED 17

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INTERMEDIATE RUSSIAN CONVERSATION GROUP See WED 17

Chuck & Jane Perkins celebrating 60 years together



August 18, 1956



60 Years Later

The children and four grandchildren, our love are still part of

SEVEN DAYS tickets

EVENTS ON SALE NOW



Burlesque is Coming!
FRIDAY AUGUST 26
ANTHROPY BURLINGTON



Paint: A Drag Cabaret
THURSDAY SEPTEMBER 2
ANTHROPY BURLINGTON



It's the Beer Talking Kickoff Party
THURSDAY AUGUST 30
ANTHROPY BURLINGTON



Burlington Book Festival Benefit
SATURDAY SEPTEMBER 11
UNIV. DAVIS CENTER, UNIV. CALIFORNIA BURLINGTON



Xenia Rubinos
THURSDAY SEPTEMBER 11
ANTHROPY BURLINGTON



SELLING TICKETS?
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• Facebook
• Facebook



Ola Fresca
SATURDAY SEPTEMBER 3
ANTHROPY BURLINGTON



WE CAN HELP!
• No need to pay
• Local support
• Bulk in promotion
• Custom options

CONTACT US!
802-244-1000
info@seven-daytickets.com

1111





Green Sparrows at the Dirty Birds

Vermont Music Column

If you've been following along over the last few years, you might remember that it has become something of an annual tradition for me to grudgingly clock the fine folks at the Vermont Music Fest. Not because I have anything against the two-day bummerary in Fair, I think it's a great little event. Rather, I tense because that name is about the least creative name there could be for an arts event in the Green Mountains — aside, of course, from Green Mountain Arm Street, which may or may not be a real thing. (OK, it's not. But you had to think about it for a sec, right?)

Anyway, I'm barely retiring that running gag and will no longer give the VMF guff. Not because I've, like, grown up or anything. Rather, because, as it enters its sixth year, the VMF has

To refresh your memory, the Vermont Music Fest is a music fest... in Vermont. (Last one, I swear.) Over the years it's grown from a tiny gathering in central Vermont to become one of the summer's liveliest signature events. It's more than a quadruplet in size since that first year and has attracted bigger and bigger artists. The VMF has certainly retained its down-home charm, but it has also managed to grow and thrive at a sustainable rate — because we're fans that kind of thing here. Also, the VMF has (Note to festival promoters: If you want to be

saturated with it, it's still the yoga and add a WiFi bull session.)

Lending the message that you are some other than "hard-rock" and/or **OUTER SPACE & THE BIRTH HOUR**. The bandy bandy act has become a local favorite as a result of frequent Vermont appearances in recent years. And the group is breaking out on a national level, too. Media outlets around the country have been pressing the band of late. The Washington Post opines that four women **AREAS** **AND/OR** — aka Sister Sparrow — is a "local queen with a voice strong and ruddy enough to compete with riling horns and clipped folk beats." That paragon of culture the Wall Street Journal calls the band's music "a mix of your-also-style rock." And *Glamour* magazine poses the question, "What do you get when you cross **AMY WIDEMOUTH** and **TINA TURNER** with **BLACK JAGGERS**?" (Answer: the weirdest episode of VH1's "Behind the Music" ever.)

The backbone of the VMF is and always has been local music — hence the name, obviously. That year's local scene includes banjoist **GO** **AND/OR**, folkie **JOHN BARRON**, VMF staples **ART** and country singer **TIM BUCK**, indie-folk songwriters **ANNE HORN**, veteran rocker **ARMAN PUNK**, 12-piece hybrid **GREEN MOUNTAIN** — who play cello and hand from the Green Mountains — and indie-funk-pop phenoms **MARLA**. By the way, my ongoing, unofficial tally of which local band is playing the most

VT music festivals this summer has Marla's neck and neck with another **WIFE**. With about a month left of summer, it's still anyone's race.

A relative newcomer to the scene is appearing at the VMF: **CULTURE CLUB**, led by country-folk songwriter **DAVID JAHN**. I've yet to see the two live, but, based on YouTube clips, I'll confirm Jahn's statement in a recent email to *Seven Days* that they "rule." It's raw, moxy, raucousness stuff. But I'm really taken by this declaration, "They can all shag like beer faster than anybody in Christendom County. You, that's a challenge." I don't know about you, but my money might still be on the swing band. Those dudes can get down. But I'm inspired.

Anyway, come to the VMF for the music and community — and WiFi bull. Stay for the wildly irresponsible display of competitive fringe drinking.

The VMF runs this Friday and Saturday, August 18 and 19, at Koyon's Field in Watford. For more info, visit vmtmusicfest.org.

Boat People

As noted previously in this space at least a dozen times, it's been yet another bumper summer for outdoor music festivals in Vermont. But the packing hasn't solely been restricted to land. It's been a pretty mild summer on Lake Champlain, too, with numerous

HIGHER GROUND

FRI 8.13
T.J. Miller
Katie Miller,
Nick Vetterott

FRI 8.19
Davy Knowles
Mikaela Fogarty

FRI 8.26
Smooth Antics
Hedding

FRI 8.30
Dutch Walker
The Wind and The Waves
Cypress Swain

FRI 8.30
Wake Flocka Flame
DJ Mike P.

THU 8.30
Guitar
You

SAT 8.10
The 3rd Pop-Up Queer Pride Ball

SUN 8.11
The English Beat

SUN 8.11
Wandaveer

MON 8.12
Jerry Lewis & The Watson Twins
Glen Hill

TUE 8.13
of Montreal
DJ: The Clubland

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8.15 Wilbur
8.15 Carlini Live
8.27 T.A.R.

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music

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NO. 101 HAVALE, AL. ALL AGES

THU. 10 / (DAVY KNOWLES) (BILLY)



Shut the Back Door

DAVY KNOWLES entered the popular consciousness with his explosive tale of blue-based blues-rock band Shut the Back Door. The guitarist has since gone solo and seen all sort of doors – front, back and otherwise – open. He's a favorite of virtuosic guitarist Joe Satriani and has toured with the likes of Jeff Beck, Clon's Mike and Johnny Hagar. He even enlisted the great Peter Dinklage to reproduce his 2006 solo debut, *Coming Up for Air*. Knowles plays the Higher Ground Showroom Lounge this Friday, August 15, with MICHAEL FITZGERALD.

WED. 17

burlington

BECKON WITH CAFE & GRILL—Mange Jambalaya (5 p.m. Fri.)
THE DAILY PLANET—Jazz Bridge (7 p.m. Fri.)

HAULING LUNG SPREADS—Steve Ross (7 p.m. Fri.)
THE SMOKEHOUSE—Jazz (7 p.m. Fri.)

APRIL PINK—Pink Band with Steve, 7 p.m., live Karaoke with Hootie (7 p.m. Fri.)

JAMPER—Paul Robb (8 p.m. Fri.)
THE SMOKEHOUSE—Jazz (8 p.m. Fri.)
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childrens county

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THU. 18

burlington

BECKON WITH CAFE & GRILL—Mange Jambalaya (5 p.m. Fri.)
THE DAILY PLANET—Jazz Bridge (7 p.m. Fri.)

HAULING LUNG SPREADS—Steve Ross (7 p.m. Fri.)
THE SMOKEHOUSE—Jazz (7 p.m. Fri.)

APRIL PINK—Pink Band with Steve, 7 p.m., live Karaoke with Hootie (7 p.m. Fri.)

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REVIEW *this*



Various Artists, *Hot Garbage & Sunscreen*

(PARENTS STRONG, DIGITAL, DOWNSIDE)

What Doth Life Is, an off-kilter trio of friends, Douglas's words, "a sort of support group for warped song writers." Many of these weirdo songs appear on the Cyber Valley label/collective's new summer compilation, *Hot Garbage & Sunscreen*. Many are also intertwined. Strands spread out from WDC's house

have its Windows through the collective's connections across the country, stretching together the 30-song comp.

Everything submitted to the compilation was accepted. This results in a friendly mish-mosh of styles, ranging from jangle-pop punk and lo-fi indie to gothiccore. It's an outsider art library of, according to Douglas, "locally made rock and roll, acoustic folkies, sound scraps and bedroom messes."

Near the top of the track list, Cortes delivers clean and controlled guitar licks on "Fun," a newly indie-rock bopper. The local band's current lineup features WDC members Douglas on bass and Karl Alanson on guitar. They released their third album, *Tired Modern Conflict*, in February, earning a favorable *Seven Days* review.

Joining the indie-rock train are Nobles, a band based in Worcester, Mass., with Vermont connections. "Tropic Blues" leans on a rock-hop-

ping style and heavy Jonathan Richman vibes. Followed with "Time Out," a happy-go-lucky, indie-pop track with bold bass sound and anthemic chorus position.

"Wish Your Blonds — fire starts V!" offers a poetic acoustic nod from Sam Jean Larson. Give a try — a necessary female presence and the comp's male majority. The song is an easy, lo-fi recording of emotional anguish made physical. Later, Douglas and Alanson join Larson Greenberg to form the experimental group Michael No. The trio offers a moody, outsider-folk, campfire track titled "Improvisation Number One."

Use politically pop-punk, Sky Hilarity present "Summer," which could have easily been written by Blink-182. It's a fun-size, break-up song full of self-deprecation, ironic idealization and power chords. If your tastes run more classic, skip to hardcore and glam-punk

tracks by Iker Pight, Break and the Demons, and Kill Jason.

At times *Hot Garbage* is challenging in its variety and range of thoughts and processes. It helps to think of it as a time capsule for mid-2000s indie and weird music. For example, "Wood Gums offer innocent Americans on 'My House,'" while Gary Douglas's "Tech moment" is a ripped-out groove parody to the Black Lodge with "glutinous mutants." Four and Perfect's "Cursed" is like listening to a project recorded by a former grunge star in rehab.

Hot Garbage & Sunscreen is an archival look at artists that might otherwise vanish into the woods. If it weren't for the existence of What Doth "support group" — and, of course, the internet. The comp is available for free download at soundcloud.com, so you can grab it on a whim.

AMELIA BEYOND



Peace in the Valley, *COLORS*

(PARENTS STRONG, DIGITAL, DOWNSIDE)

Peace in the Valley are proof that the world has not gone completely insane. Yes, political and social nightmares rain down upon us daily, but at least the kids still want to rock. Eighteen-year-old Benjamin Burt, Kh Lepola and Dana Cormier, along with 16-year-old Colin Holter, have embarked on a

classic teenage rite of passage: forming a band. And since this is Vermont, it makes sense that they're a jam band. FITV's debut album, *C.O.L.O.R.S.*, shows us that the spirit of harmony and togetherness is still alive in the next generation.

It's nearly impossible to grow up in Vermont without at least brushing up against jam-band culture. FITV live and breathe it. Their website says they're on "the search for laid-back and higher meaning." That's a grand quest for a group of teenagers, given that their cohort seems more concerned with chasing Pokemon than pondering life's big questions.

The band trickled from its home in the Mad River Valley to record at Lane Gibson Recording and Mastering in Charlotte. Its members join the ranks of many noteworthy Vermont musicians

who've recorded there, including Grace Potter and Seth Yacovone.

It's easy to hear FITV's musical influence. You could make a bingo card of famous jam bands to play along with the album, and by the end it'd likely be full. Phish? Check. Grateful Dead? Check. Widespread Panic? Bingo. But the obviousness of their sound doesn't reduce their distinct urgency. And their unabashed love of their influences reinforces the band's ethos.

Despite what the genre usually dictates, *C.O.L.O.R.S.* mostly doesn't drag on with endless jamming. "Heavy Dances" clocks in at more than nine minutes, its length forgivable only because of its memorable hook. "Ocean Song" is the album's crown jewel. In three-quarter time, the track builds from simple guitar strums to an electrified climax.

"Portugal, The Woman" is a clear nod to Santana, as opposed to the Alaskan indie-rock band with a similar name. An explicit Portuguese phrase too dirty to print is repeated throughout. If you really need to know what it means, try to get in touch with Burt's Portuguese exchange student, who taught it to them.

Given that three of Peace in the Valley's members just graduated from high school, it's hard to think that they may soon be parting ways, even if they don't yet know it themselves. Whenever they end up, *C.O.L.O.R.S.* will remain a confident tribute to their collective experience.

Peace in the Valley play on Wednesday, August 12 at the Big Picture Theatre and Café in Whitefield and on Saturday, August 20, at the Warren State. *C.O.L.O.R.S.* is available at peaceinthevalley.bandcamp.com

JORDAN ADAMS

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Natural Selections

"Fully Involved: Bunny Harvey Paintings," White River Gallery at BALE

BY MEL BRAZILL

The White River Gallery's pale yellow walls offer a luminous backdrop for "Fully Involved: Bunny Harvey Paintings," an exhibit of 17 works by the Tanglebridge artist. Harvey has filled the 500-square-foot venue with five large-scale oil-on-canvas paintings, eight 12-inch-square oil paintings on panels and four framed archival ink-jet prints. The show is a Vermont summer so almost palpable in her work here.

Curator Dan Parker explains that the show's title harks back to cartoonist Ed Koren, a good friend of Harvey's, who once described her approach to her work as "fully involved." A member of Brookfield's volunteer fire department for 27 years, Koren noted that the phrase refers to the moment when a structure is completely engulfed in flames. It also reflects the fact that Harvey's newest work is her most fearless, as she pushes sensory experience further than ever. Her recent work is, figuratively speaking, "on fire."

In her newest painting, "Scented August" — at 66 inches square, also the largest on exhibit — Harvey seems to explore all the senses. While only the visual can be rendered in two dimensions, the oil-on-canvas work draws us into the field, evoking the whir and buzz of insects, the hum of farm machinery, the smell of freshly mown hay and mown, and the feel of wind blowing across skin. Rendering these sensations nearly tangible, "Scented August" alone justifies a visit to the White River Gallery.

Harvey spent most of her childhood in Vermont, so nature is ingrained in her artistic DNA. Since the 1970s, she has lived in a 1782 farmhouse in Tanglebridge, dividing her studio time between there and Providence, R.I. (and, occasionally, Rome and New York City). Harvey identifies and studies plants native to her Vermont property and searches for wild edibles on the land. She paints in a large barn studio on a hill behind her house, opening its massive doors to the elements whenever she can.

Harvey's sensibleness paintings bring the viewer on the same visual journey that the artist takes, whether she's gazing out of these open barn doors in Tanglebridge, walking through the fields at a pond. While this exhibit doesn't capture the full



"Scented August" by Bunny Harvey

scope of Harvey's prolific output, it does capture summer on canvas. In one work, the wind pushes a sea of tall grasses into a crescendo of waves; in another, black berries ripen on solid vines; elsewhere, search for a sweet fragrance that seems to rise from the canvas.

Thirty years ago, when my work was basically abstract explorations on archaeological themes, I began a serious layman's study of particle physics," Harvey says in a statement about her work. "Somewhat surprisingly, the attempt to understand subatomic space and time — particularly the relationship between the observer and the observed — led me back to one of the oldest of artistic impulses: the painting and drawing of the landscape."

REVIEW

Harvey's fascination with the subatomic creates an interesting challenge: Her paintings aren't explicit, as if swishing nature's next surprise — a hummingbird diving at a fly-jumping, is in the 30-by-66-inch oil "Whisper for Dragonflies." Here, time is a continuum. In "Dragonflies," Harvey uses an arcing line to trace the place where a fish or frogfish leaped from the water and disappeared back into it. Her gestural brushstrokes indicate movement and suggest the passing of time. Harvey paints multiple images of a dragonfly hovering just above the waterline of a pond, her brushstrokes indicating where it flew from and where it will go next. She connects the past to the future even to the points the present.

Using rectangles and other geometric shapes, Harvey aims to draw the viewer's attention to particular areas in her paintings. In "Wind Frame" (66 by 64 inches, oil on canvas), a series of rectangles frame our viewpoint, drawing us deeper into the painting. Here the feeling is one of being tossed by the wind and losing oneself.

Harvey plays with that sense of getting lost, creating landscapes devoid of people that provide a place of respite. The title "Wind Frame" says with the notion of capturing the wind and providing a window into nature. These geometric shapes also evoke paths into Harvey's world, where we can share her special relationship with the landscape.

The exhibition also includes four framed archival ink-jet prints, which are

THE THRUM OF A VERMONT SUMMER
IS ALMOST PALPABLE HERE.

movies

Sausage Party ★★★★★

You'll never look at your neighbor's food (especially the same way again). The latest comedy pushes the writing team of Seth Rogen and Evan Goldberg—well as music from Kyle Anderson and Ariel Shulman—could be described as zapped movie *Toy Story*. As unbreakable in this may sound, the movie is a thousand times more enjoyable and profane.

There's never been an animated film like *Sausage Party* (and how often can you say that about something made in Hollywood?). There may have been no underground comics with a similarly depraved sensibility. And actually, *Edgar Allan Poe* (1934) is the only cartoon in the '30s. *Pete the Cat* was rated E. *Sausage Party* premiered on R. But, hey, we're talking apples and oranges. *Edgar* broke new ground in the era of "The Brady Bunch." Breaking new ground today requires a whole different level of self-censorship.

Which this deliciously disgusting and obscene has in spades. And speaks! Think the worst line of produce. The story is set in a gleaming suburban grocery store, and director Conrad Vernon and Greg Tiernan (who stars in *When*—and the *Therapist* & *Friends* series—*Whom?*—respectively) demonstrate an undeniable flair for rapid-fire snark.

As the movie opens, in down the aisle, and the inventory manager in its morning ritual of singing a hymn to "the gods"—who, the foodstuffs pray will save them in their carts and transport them to "the great beyond." The song is *hot, clever and funny* as we would expect, given that it's the work of Oscar-winning poet Peter Dinklage.

July is a fast approaching and this is good news for several central characters. Nearly Frank (Rogen), a hot dog who shares a pack age with phallic juke box (Michael Caine) and Carl (Josh HART). Likewise, the love of Frank's shelf life (Kristen Wiig) is a precariously despised hot dog bun, dreamer of the day when Frank will take his place in the life. Along with sacks of other products, they grow helplessly as shoppers, androgynous "pick me" says. Then something horrible happens.

A pair of honey maned (Dennis Hopper), returned to the man by a customer rebuffs miles of unimpressive snark. The great beyond, he reports, isn't a paradise as they've been taught, but a nightmare world where their kind is shunned, discarded and devoured by the gods. Frank makes it his mission to enlighten the stores' gods about exactly how bad things are outside, but he's met with skepticism. And food gaps.



FOOD FOR THOUGHT Conceiving that it's inside a store about selling consumer goods isn't the best idea Rogen and Goldberg makes some surprisingly witty metaphors of observations.

These range from the silly to the grossly knowingly crude. A *Non* soundtrack calls for observation of "the juice." A bagel (Edward Norton, doing a dead-on Woody Allen) and a loaf (David Krumholtz) across each other of comparing too much shelf space. Craig Robinson scores a post-calling box of giant *Selena* (played in a voice with "snarky feelings" for *Raymond*, and Nick Kroll is the movie's most outlandish comedian, a *Barney* dreads with super-managing problems.

The jokes run a list for 88 delectable moments, so if a list doesn't work, you needn't wait long for one that does. The writing is smart, the animation by Nitrogen Studios is a cool fusion of Pixar and Robert Crumb,

and the intermingling of puns with sexual innuendo is without precedent. Who besides Rogen, Goldberg and/or, would even attempt a comedy that delects on sexual religion while featuring a classic food gag—much less put it off?

I'm serious. The finale is maybe the funniest, weirdest thing I've seen on screen—like *Caligula* with checkout clerk. I'm amazed they got a movie studio to make this crazy thing. RSPV to *Sausage Party* without delay. We'll laugh. You'll laugh. You'll wish your groceries were comedy that never before.

RICK KISNOAK

Florence Foster Jenkins ★★★★★

It's cruel to rage guffing at *Twitter* inputs on YouTube as "America's Most" as millions of people apparently do? Perhaps, but there's also something uniquely amusing and transcendent compelling about bad singing, particularly when it's done with stellar conviction.

Florence Foster Jenkins knew that, so, at least, *James Bond* from it—*James Bond* the first time. Her decades, the wealthy New York socialite and patron of the arts performed recital concerts for carefully hand-picked audiences, who applauded her painfully flat renditions of difficult songs by Mozart, Verdi and others. Her belated husband lived as often her 1944 death in relation with *Wagtail* like *Mander* on the High C's.

Wife Jenkins constantly deludes about her abilities as so eager for the spotlight that she didn't care who laughed behind her back! Fisher says this is a great fit for an actor of disordered talents such as Meryl Streep like *Florence* in this latest demonstration of the last page of the director's quest, directed by *Patricia* (the *Queen*), from the *Queen* (the *Queen*). It's a broad, entertaining performance—all brassy drama and trifling, perfect moments—that achieve a serviceable film about the age-old problem of who happens when someone is so out of control.

Nicholas Martin's screenplay appears to take the position that Jenkins had little to do with herself. Hence it falls to her common-law husband, the washed-up actor Sir, Sir Stephen



VIDEO *WAGTAIL* Streep plays a pitch-perfect long-term and her husband's biggest cheerleader in *Florence Foster Jenkins*.

(Hugh Grant), to shield her delusions from the truth of the world. This is not only a great play of art and comedy to *Florence*'s every when, even to be severely mistaken a younger girlfriend (Julianne Pichler) on the side.

Watching these scenes, domestic or otherwise, play out is good fun, especially when *Florence* decides to add a new accomplice to the mix. As *Conor* McManus, the only person not too "aggressive" for *Florence*'s taste, Simon Hickey is the film's

brilliant star. A poor old writing: *Mr. Big* break, McManus has clearly had his share of a competing symphony, but *Jenkins* singing even his powers of tradition. Watching him struggle to keep pace on her as well as his.

As the film goes on and *Jenkins* prepares for her famous concert at Carnegie Hall—her first and only vocal performance that was open to the entire public—she and McManus develop a touching rapport. Further exploration of that relationship might have helped bring

more weight and nuance to *Jenkins*' character. Instead, however, the script keeps writing to the whims of *Reynolds*—an ongoing personality, but not the strongest protagonist for the story, given that the inevitable focus of her act is *Jenkins* herself.

One of many semi-convincing takes on the famous story (including the most French film, *Monsieur, J'adore*) tries to have its cake and eat it too. We're encouraged to laugh at *Jenkins*' singing to the crickets of *Jenkins*, then we're asked to admire the soprano for her indomitable determination, and to shed a tear for *Reynolds* and his devotion to her dream. There's a lot too much and pleading, in the script repeatedly reminds us that *Jenkins*' greatest passion helped support late talents like *Enrico Caruso*.

Would it have been useful, perhaps, if someone had told *Jenkins* that the soprano had no voice before she had to read it on a screen? That question isn't brushed here. Still, this very chamber drama of a film is a pretty low-key enough to let us see our own conditions about whether a dream should be pursued as better than no dream at all.

Like these terrible online singers who perform with the aid of the singer of *Reynolds*, *Streep*'s *Jenkins* invites mockery that she mustn't. Perhaps she didn't see it. But admitted that most of us are too smart—or too scared—to jump up onstage and proclaim ourselves artists, with or without the world's support.

MARGOT HARRISON

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Friday 14

Prison Break

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Friday 14 — Saturday 15

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Saw: The Final Cut

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Saw: The Final Cut

*Kubrick and the Two Strangers

(This only 12)

Jason Bourne

Prison Break

Saw: The Final Cut

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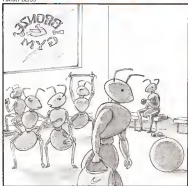
IT'S NICE THAT THESE WOMEN ARE STANDING UP AFTER YEARS OF SPOUTING EMOTIONAL HENHORN.



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HARRY BLISS



"I've seen him bench press four rubber tree plants."

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PHOTOGRAPH BY JEFFREY

BY THE WAY, I'M A

BY THE WAY, I'M A

BY THE WAY, I'M A

FRAN KRAUSE

DEEP DARK FEARS



WHEN I WAS LITTLE, I WONDERED IF MY PUPIL WAS A HOLE IN MY EYE.



I THOUGHT I'D STICK IT IN A TOOTHPICK TO TEST MY THEORY.



BUT JUST AS I WAS ABOUT TO PRESS THE TOOTHPICK IN,



I SAW ITS REFLECTION IN MY EYEBALL.

Have a deep, dark fear of your own? Submit it to cartoonist Fran Krause at deep-dark-fears@comix.com, and you may see your neurosis illustrated in these pages.

RED MEAT

comic ideas that keep feeders

from becoming kind of Max Cannon



THIS MODERN WORLD

by TOM TOMORROW



KAZ

FROM THE SKETCHBOOK AFTER A TWO DAY AT WORK ...



BOYD/STYLING

DEE/STYLING

BOYD/STYLING

DEE/STYLING

DEE/STYLING



Ω

LEO

1457 22-445 201

in my opinion, you need to look at the glorious fury of at least one brainstorm—preferably multiple brainstorms—over the course of the next two weeks. What can you do to ensure that happens? How might you generate a flood of new ideas about how to live your life and understand the nature of reality? Here are some suggestions. Next books about creativity. Hang around with original thinkers and lively provocateurs. Insert yourself into situations that will strip you of your boring certainties. And take this cue: “I humbly unleash the primal power of my brainstorming session.”

smiles like me, and the voices in the head were about to shut out. So I decided to drive down to the beach to get some high-quality sex. When I arrived at the beach, I found an older man sitting on a chair, leaning against the fence. He was not so young as I felt, but what I assumed were still decent belongings. "Good morning to a very difficult art," he greeted me. I asked him, "Because you're never really here when you're alone?" I immediately recognized that his wisdom might be useful to me. He said, "After all, in the last few days of your recharging process, it's still a good idea for you to be low and be more vulnerable and vegetate luxuriously, but when should you rise up and help to achieve again?" He's right, guys! Get down from your state of intense stillness and silence.

DEFINITION (25-June 2010) My motive is to have a string of apparent forecasts marking its end the causal offender. Some study the horoscopes for both their own signs and rising signs, the controls-to-2-second bands of the two. Others prefer to wait until the week is over before consulting what five-writers. They don't want my queries to influence their future behavior (all eyes evaluating their record post-light of my analysis. Then there are the folks who read at 21 of the horoscopes. They refuse to be married in by just one forecast and want to be free to explore multiple options. I encourage you to try transposition like these in the coming days. The material is ripe for all sorts of use of your creativity at starting points for use of the understanding. The common goal is to show — both to me and back everyone who you believe in.

CANCER (June 25-July 22) Have you been challenged lately by leprosy? Are you spending extra time soaking in hot baths and steam saunas in hopes of water that rejuvenate you? Have you been opening your soul to raw truths that destroy your features and rob beauty that makes you cry and to love that makes you to sing? I hope you're recently attending to these fluid needs. I hope you're giving your deepest, painless free play and your richest emotions lots of unrestrained, smart, well-lubricated intimacy as a luxurious necessity, not a clear, dry, wet, new test.

VIRGO (Aug. 23-Sept. 22) When you were a rhyt did you play with imaginary friends? During your adolescence, did you pursue a lasting relationship with a pretend boyfriend or girlfriend? Since you learned adulthood have you ever engaged in counseling with issues as guardians angels or virtual sports? If you answered yes to any of these questions, you are in a good position to take full advantage of the subtle opportunities and esoteric revelations that are coming your way. Unexpected sources are poised to provide unlikely inspiration in unprecedented ways.

LIBRA (Sept. 23-Oct. 23) When you were born, you already carried the seeds of gifts you would someday be able to provide — specific influences or touchings or blessings that only you of all the people alive have ever lived could offer the world. How are you doing at your quest to fulfill the potential? Here's what I suspect: Your seeds have been sprouting slowly and surely, but in the morning months, they should ripen at a more rapid pace. When they actually do, not many depend on your willingness to take on more responsibilities — increasing responsibilities, to be sure, but beyond their proper seedbed.

[illegible]

SAGITTARIUS (Nov. 26-Dec. 21) Some species of woods become even more robust and endure fuel as they develop resistance to

the pesticides that are designed to eradicate them. This is an example of how fighting a problem can make the problem worse — especially if you attack too furiously or use the wrong weapons. Invite your boss around the possibility that this might be a useful time-place for you to contemplate, in the coming weeks, "Your desire to solve a knotty dilemma or shed a bad influence is admirable. Just make sure you choose a strategy that actually works."

CAPRICORN (Dec. 22-Jan. 19) Your resignation, if your house is unright, is a desperate measure at least one of the following horoscopes. 1. *Those I Fed and Fed My Demons Until They Barged Themselves to Death.* 2. *Those I Exploited My Nightmares in Ways That Made Me Smarter and Crazier.* 3. *Those I Quietly and Secretly Transmuted a Sticky Problem Into a Stark Superpower.* 4. *Those I Helped Myself by Letting Other People* For extra credit, Capricorn—do you see the right (or wrong) unholy duty for which you—write about it four months.

AQUARIUS (Jan. 20-Feb. 18) I suspect that in the coming months you will be drawn to wondering through the frissons and exploring the unknown. Experimentation will come naturally. Plans and abstractions you have previously considered to be effluents may be downright comfortable. In fact, it's possible that you will have to escape your seamy dreams in order to fully be present. If, that is, that's how these the locker. In the coming weeks, everything I just described will be especially apropos for your closest relationships. Any unadorned or underling and misreading it seems that two-thirds work for you.

PISCES (Jan. 19-March 20) If you're playing the card game known as bridge, you're lucky if you can deal a hand that has no cards of a particular suit. This enables you, right from the beginning, to capture the trick in losing the trump suit. In other words, the lack of a particular resource gives you a distinct advantage. Let's apply this metaphor to your immediate future. Pisces, in planning that you will benefit from what you seem to be an inequality or deficit. An imbalance will be your advantage.

ARIES (March 21-April 19) Can you imagine feeling all home and in the middle-of-nowhere where you are? If you eventually master that, outer circumstances won't disturb your relationship with your self. No matter how crazy a chapter the people around you might be, you will never react in any undesirable sense of purpose; you will respond to any given situation in ways that make you both calm and alert, amused and inquisitive, compassionate for the suffering others and determined to do what's best for you. If you think these are good words to keep, your attitude should be: progress, knowledge, and the respect of others.

TAURUS (April 20-May 22) As I tried to meditate on your horoscope, my next-door neighbors were selecting a wedding-album to

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FROM THE ARCHIVE



Farmers across Vermont are open to the public during Open Farm Week, August 13 through 21, in 2016. Eve Sotthanger elaborated this week by filming a video at Boston Road.

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dating.sevendaysvt.com

WOMEN *Seckoff*

LATINA BOYFRIEND MISTRESS

I am a 30-year-old, young Latina woman ready to explore into sexual experiences. I am really into kinky stuff, making sexual connections with women as well as having M/F/M/F relationships. I love having fun outside in the woods, by the water, and in the lap of a beautiful Latina girl, and I love to have fun. Let's go! latina@sevendaysvt.com, 26, 2

SACRIFICE TO RIDE

Looking for the sexually acceptable, casual sex like mine but don't need them everywhere. Let's make fun and have fun in some fun and play. latina@sevendaysvt.com, 26, 2

CAROLAS AND LIFELINES

Looking for the love who can give me what my only-tucked butt. latina@sevendaysvt.com, 26, 2

UNDERGROUND FUN (PART 1)

I am a 30-year-old, young Latina woman ready to explore into sexual experiences with couples. Professional looking for a fun and kinky relationship. latina@sevendaysvt.com, 26, 2

VENUSIAN LOVE

I am a 30-year-old, young Latina woman ready to explore into sexual experiences with couples. Professional looking for a fun and kinky relationship. latina@sevendaysvt.com, 26, 2

PLAYFUL, CURIOUS AND INTERESTING

I am a 30-year-old, young Latina woman ready to explore into sexual experiences with couples. Professional looking for a fun and kinky relationship. latina@sevendaysvt.com, 26, 2

HARDEN UNDER THE SKIN

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NEEN *Seckoff*

HEART ORAL, VIBRATOR COOL

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SHARING THE GLORY

I am a 30-year-old, young Latina woman ready to explore into sexual experiences with couples. Professional looking for a fun and kinky relationship. latina@sevendaysvt.com, 26, 2

Latina woman ready to explore into sexual experiences with couples who have a bright future. Let's go! latina@sevendaysvt.com, 26, 2

PLAY LIKE A PRO

I am a 30-year-old, young Latina woman ready to explore into sexual experiences with couples. Professional looking for a fun and kinky relationship. latina@sevendaysvt.com, 26, 2

LOOKING TO PLEASE

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ARMY CUCKOLD

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CONVERTING INTO THUNDER

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WIKI FACTORY

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COMFORTABLE CUCKOLD

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DEFINING SOMETHING NEW

Latina woman ready to explore into sexual experiences with couples who have a bright future. Let's go! latina@sevendaysvt.com, 26, 2

BURN BURN AND LAUSE

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SHINY SHINY ADVENTURES

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Latina woman ready to explore into sexual experiences with couples who have a bright future. Let's go! latina@sevendaysvt.com, 26, 2

EXPERIENCED KILL, DON'T THINK

Latina woman ready to explore into sexual experiences with couples who have a bright future. Let's go! latina@sevendaysvt.com, 26, 2

PRELUDE TO COME

Latina woman ready to explore into sexual experiences with couples who have a bright future. Let's go! latina@sevendaysvt.com, 26, 2

OTHERS *Seckoff*

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CARDINAL LOVE

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WIKI FACTORY

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Latina woman ready to explore into sexual experiences with couples who have a bright future. Let's go! latina@sevendaysvt.com, 26, 2

Your wise counselor on
 love, lust and life

ASK ATHENA



Dear Athena,

My boyfriend and I were masturbating. I was in our bed and he was staying up late to work. Then he came in and I was masturbating. We've never talked about masturbating before. We didn't say anything and just walked out of the room and then I was so embarrassed, humiliated and silly. I don't know what to do or how to say anything about it. I'm stressed out. What would you do?

Signed
 M

Dear M,

This incident sounds fresh and I get it. Right now you're feeling all flushed and self-conscious. You're worried that your boyfriend might be judging you. But the worst part — and the best part — is that you don't know what he's thinking. Maybe he's embarrassed to have interrupted you. Maybe he's upset that you left him out of the fun. You don't know, and that's what's really causing your stress.

You certainly can't go on pretending like nothing happened — so the only solution is to jump right in and talk to him. Tell him you feel weird about what happened and you want to check in. View it as an opportunity to get closer. And I don't mean that he needs to get in on your solo sessions (though that could also be cool), but that if you can both let your guards down and confront your discomfort, there's nowhere to go but up. Sharing your vulnerability can actually strengthen your intimacy — and more intimacy equals a better bond and, often, even better sex. Nice bonus, eh?

Word-of-side scenario: His not into masturbation for some reason. (Which by the way, would be a red flag, because who doesn't enjoy a little solo dabble?) If that's the case, just remind him that he doesn't have to be involved. Also, what does he expect? You're a human being with sexual needs. Pleasuring yourself doesn't mean you're not into him pleasuring you — it just means you like to feel good.

What would I do? If it ever happens again, ask him to get involved — or get out!

Yours
 Athena



Need advice?

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